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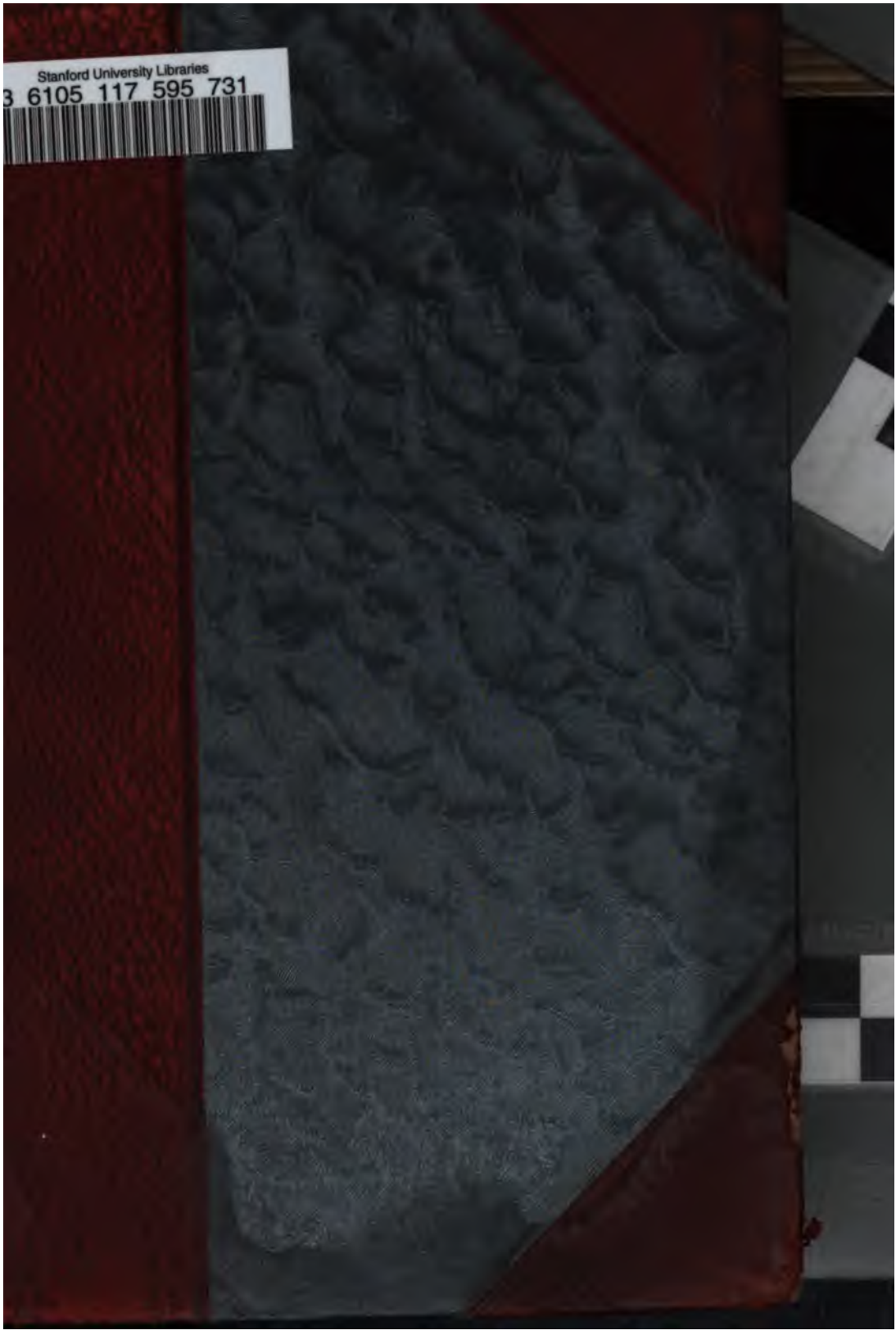
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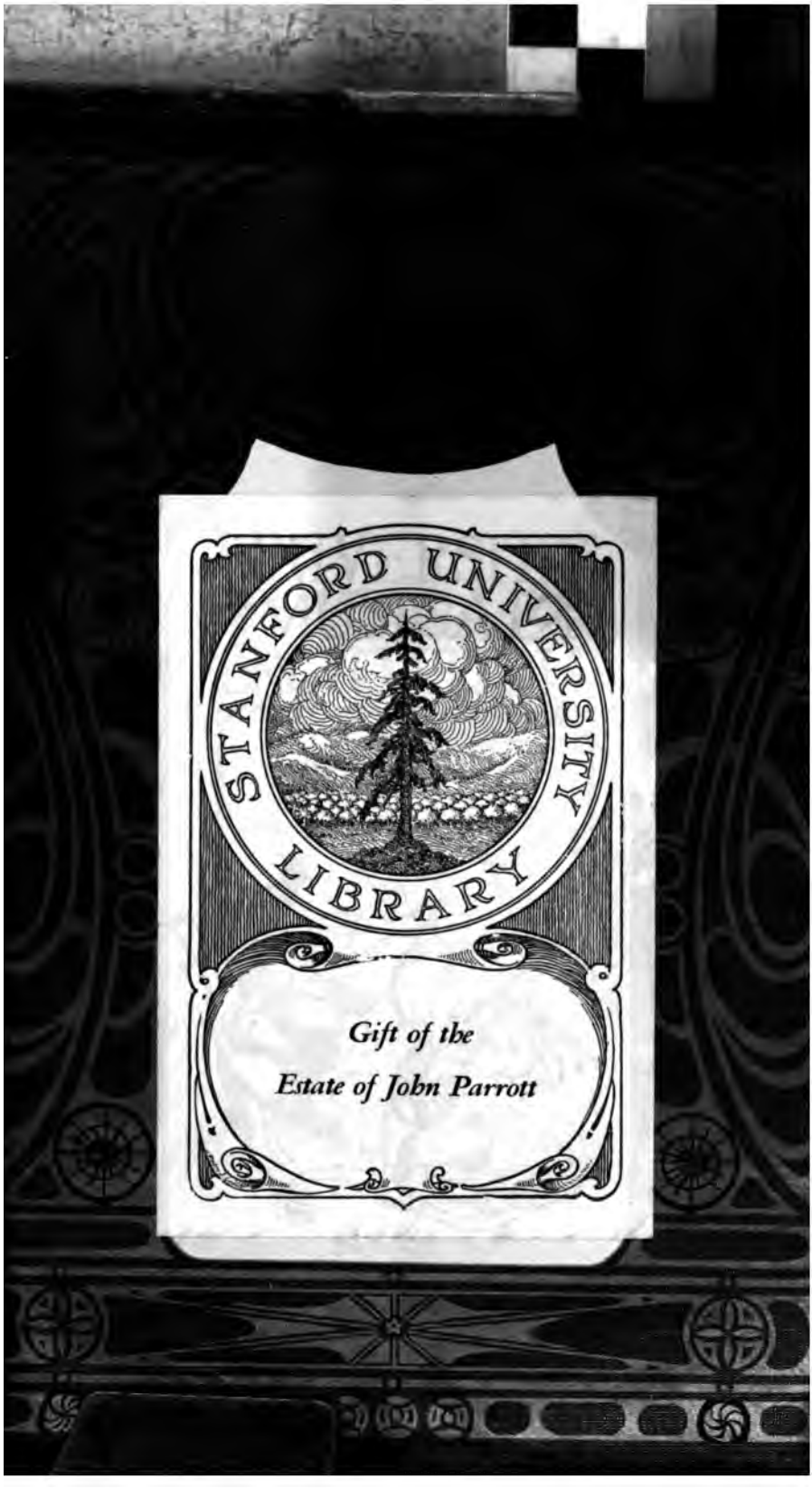
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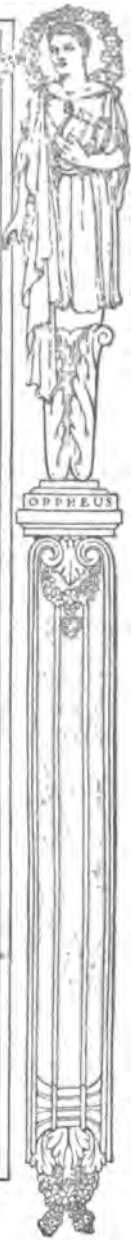

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VOLUME II.

Mazzochi
to
Zymbel

WITH AN APPENDIX

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OF

MUSIC AND MUSICIANS

REVISED AND ENLARGED EDITION

COVERING THE ENTIRE PERIOD OF MUSICAL HISTORY
FROM THE EARLIEST TIMES TO THE
SEASON OF 1909-10

BY

L. J. DE BEKKER

VOLUME II

NEW YORK
FREDERICK A. STOKES COMPANY
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Mazzocchi (Domenico) composed the opera "La Catena d' Adone," 1626, five-part madrigals, etc.; invented the sign for dim. and cres. B. about 1590, Civita Castellana; d. about 1650, Rome. **Virgilio** was chapelmaster at St. John's Lateran, 1628–29, and from the latter date at St. Peter's, Rome; composed psalms and other sacred music. Brother of DOMENICO; d. 1646, Rome.

McCunn (Hamish) composed the operas "Jeanie Deans," Edinburgh, Nov. 15, 1894; "Diarmid," Covent Garden, London, Oct. 23, 1897, to book by the Marquess of Lorne (later Duke of Argyll), the first of a projected trilogy; "The Masque of War and Peace," to book by L. N. Parker, London, Feb. 13, 1900; the musical comedy "The Golden Girl"; conducted English opera in London and at the Savoy Theatre. Pupil of Sir Hubert Parry at the Royal College of Music, London, where he won a scholarship, 1883–86. His overture "Land of the Mountain and Flood" brought him before the public as a composer, 1887. Other works to be noted are the cantatas "Lord Ullin's Daughter," "The Lay of the Last Minstrel," "Bonny Kilmeny," "The Cameronian's Dream," "Queen Hynde of Caledon," "The Death of Parcy Reed," "The Wreck of the Hesperus," the overtures "Cior Mhor," "The Ship o' the Fiend," "The Dowie Dens o' Yarrow," Psalm viii, 80 songs, nine part songs, Scotch Dances for piano, three pieces for 'cello and piano, besides incidental music. B. Mar. 22, 1868, Greenock; add. London.

McWhood (Leonard B.) became a professor of music in Columbia University, 1904, where he was adjunct professor in 1908–9; wrote and lectured on musical topics; directed choruses and orchestras; composed unpublished works in the smaller forms. Graduated from Columbia, A. B., 1893; he became professor Gr. and L., Normal School of Pennsylvania, 1893–94; was associated with Dr. E. A. MACDOWELL, Columbia, 1897–1904; instructor in music, Vassar, 1902–7, Drew Theological Seminary from 1907; member Music Teachers' National Association and Eastern Educational Music Conference. B. Dec. 5, 1870; add. New York City.

McLean (Alick) composed the operas "Quentin Durward," London, 1895; "Petruccio," the one-act opera which won the $500 Moody-Manners prize, Covent Garden, London, 1895. B. July 20, 1872, Eton, Eng.; add. London.

M. D. Abbreviation of mano destra or main droite, "right hand."

Mean. Middle part, whether for voice or strings.

Mean Clef. The C clef.

Measure. Unit of rhythm or notes and rests included between two bars; stately dance of the minuet or pavan types.

Mechanism. Action; technique.

Médecin Malgré Lui. Charles F. Gounod's opera, to book adapted by Barbier and Carré from Molière, was first performed Jan. 15, 1858, at the Paris Théâtre Lyrique. An English version is known as "The Mock Doctor," a title which had been previously employed for a ballad opera by Henry Fielding, with airs by J. Watts, Drury Lane, London, 1732.

Medée. M. Luigi C. Z. S. Cherubini's three-act opera, to book by Hoffmann, was first performed Mar. 13, 1797, at the Paris Théâtre Feydeau.

Medesimo Movimento. *It.* The same movement.

Medesimo Tempo. *It.* The same time.

Mediant. Third note of any scale; pivotal midway between the Final and Dominant of a mode.

Mediation. Part of a chant between the reciting note and the next close.

Medius. *L.* "Mean"; the tenor part.

Meeresstille und Glückliche Fahrt. Ludwig van Beethoven's cantata to Goethe's poem was first performed Dec. 25, 1815, at the Vienna Redoutensaal. Felix Mendelssohn's poem for orchestra was first performed Dec. 1, 1832, at Berlin.

Meerts (Lambert Joseph) composed studies for two violins, each based on a rhythm taken from a Beethoven symphony; played violin; taught Brussels Conservatory; pupil of Lafont, Habenek, and Baillot at the Paris Conservatoire. B. Jan. 6, 1800, Brussels; d. May 12, 1863, Brussels.

Mees (Arthur) wrote "Choirs and Cathedral Music," 1901; conducted the Mendelssohn Glee Club, New York, 1901; in early life assistant conductor to Theodore Thomas and chorusmaster of the Cincinnati May Festival; pupil of Kullak for piano, Weitzmann, theory, and Dorn, conducting, Berlin. B. Feb. 13, 1850, Columbus, O.; add. New York City.

Mefistofele. Arrigo Boito's opera, based on FAUST, was first performed Mar. 5, 1868, at La Scala, Milan.

Mehlig (Anna) played piano, touring Europe, and in 1870 America; pupil of the Stuttgart Conservatory, and of Liszt at Weimar. B. July 11, 1846, Stuttgart; m. Herr Falk; add. Antwerp.

Méhul (Etienne Nicholas Henri) composed "JOSEPH" and many other once popular operas, in which he followed the reforms instituted by Gluck; was inspector of instruction at the Paris Conservatoire from the foundation of that institution; one of the best and most prolific of French composers. Son of a cook, Méhul obtained his first music lessons from a blind organist, and at 10 was himself organist of the convent at Givet. Later he entered the monastery of Lavaldieu as pupil of Wilhelm Hauser, to whom he was made deputy organist at 14. The following year he settled in Paris, maintaining himself by giving lessons, and studying with Edelmann. A sacred cantata performed at a Concert Spirituel, 1782, was his first notable composition, but at the suggestion of Gluck, he devoted himself to opera. His first three works are lost, but the fourth, "Cora et Alonzo," was accepted by the Académie, though not performed until he had established his reputation with "Euphrosine et Coradin," an opéra comique performed at the Théâtre des Italiens, Sept. 4, 1790. Other operas followed in rapid succession: "Stratonice," "Le jeune Sage et le vieux Fou," "Le Jugement de Paris" (with Haydn and Pleyel); "Horatius Coclès," "Mélidore et Phrosine," "La Caverne," "Doria," "Le jeune Henri," "Adrien," "Ariodant," "Epicure" (with Cherubini), "Bion," "L'irato," "Une Folie," "Le Trésor supposé," "Joana," "L'Heureux malgré lui," "Helena," "Le Baiser et la Quittance" (with Kreutzer, Boieldieu, and Nicolo), "Les deux aveugles de Tolède," "Gabrielle d'Estrées," culminating with "Joseph," 1807, and "Uthal." His ballets, "Le Retour d'Ulysse," "Persée et Andromède," "La Dansomanie," "Daphnis et Pandrose," were well received, as were his songs and cantatas, "Chant national du 14 Juillet," "Chant du Départ," "Chant du Retour," "Chanson de Roland," "Chant lyrique," and "Le Pont de Lodi." His unpublished works included six operas, a mass, composed for Napoleon's coronation, first performed in Paris, 1879, and the opéra comique, "Valentine de Milan," completed by Daussigne-Méhul, produced in Paris, 1822. Méhul also composed symphonies, which, however, are deemed inferior to his overtures, choruses to the tragedy "Timoléon," the ballet "Les Amazons," and "La Journée aux Aventures," 1816. This brilliant career brought him the cross of the Legion of Honor and membership in the Institut. B. Givet, Ardennes, June 22, 1763; d. Oct. 18, 1817, Paris.

Mehrstimmig. *Ger.* Polyphonic.

Meibomius or **Meibom (Marcus)** wrote "Antiquae musicae auctores septem Græci et Latine," Elzevir, Amsterdam, 1652, and other works on music valuable for historical and theoretical matter; musician to Queen Christina of Sweden and professor at Upsala University. B. about 1626, Tœnningen, Schleswig-Holstein; d. 1711, Utrecht.

Meiland (Jacob) introduced the villanella style for secular songs into Germany; composed German and Latin motets which once rivalled those of Orlandus in popularity; chapel-

master to the Margrave of Anspach. B. Senftenberg, Saxony, about 1542; d. 1577, Frankfort-on-Main.

Meinardus (Ludwig Siegfried) composed the oratorios "Simon Petrus," "Luther in Worms," "Gideon," "König Salomo," four ballads for chorus, the unperformed operas "Bahnesa" and "Doktor Sassafras"; wrote criticism for the "Hamburger Korrespondent"; played organ; pupil of the Leipsic Conservatory and of Liszt at Weimar. B. Hooksiel, Oldenburg, Sept. 17, 1827; d. July 12, 1896.

Meisel (Carl) taught violin in Boston, Mass., nearly half a century; was an original member of the Boston Symphony Orchestra as well as of the Mendelssohn Quintet Club; settled in America at the age of 23. B. Germany, 1829; d. Boston, Mass., Dec. 27, 1908.

Meisterfuge. *Ger.* Ricercata FUGUE.

Meistersinger. *Ger.* "Mastersinger." The title of highest rank in the song schools or guilds which flourished in Germany from 1311, when Heinrich von Meissen is supposed to have established the first of its kind in Mainz, until comparatively recent times. The organizations were to the middle classes of Germany what those of the MINNESINGERS had been to the nobility, and were doubtless of great value as a means of extending musical culture. An account of Wagner's comic opera which follows this article gives an idea of some of the absurdities which grew up in the latter days of the Meistersingers, defeating their original purposes by pedantic restrictions.

Meistersinger von Nürnberg. Richard Wagner's three-act opera to his own book was first performed June 21, 1868, at Munich, von Bülow conducting, and has since been repeatedly performed in all parts of the civilized world. The first act discloses the interior of St. Katherine's church as a service is being concluded. Walther von Stolzing, a young Franconian knight, flirts with Eva, daughter of the rich goldsmith, Veit Pogner, but learns from Magdalene, the Pogners' maid, that the young girl's hand and the goldsmith's wealth are to be the prizes for the song tourney next day. As the last of the congregation depart, David and other apprentices prepare for the session of the Meistersingers, and from David Walther learns something of the regulations of the guild. There are the tones and modes to be learned, the 33 canons to be observed, and when one has acquired the art of singing and composing according to the Tablatur or rules, having been through the degrees of scholar and singer, one must then learn poesy, and on mastering the art of combining poetry with song, progress from poet to Mastersinger. Walther determines to submit to the ordeal. The blackboard is placed in position behind a screen, and in readiness for the Marker, who is to note down any deviations from rule of which the candidate may be guilty, seven such marks sufficing to reject his application. Presently the Mastersingers assemble. Pogner and Beckmesser enter, the latter town clerk, and deeply in love with Eva. Pogner formally announces his intention to bestow Eva upon the victor in next day's contest, provided she does not refuse, and Walther announces himself as candidate for the Mastership. Hans Sachs, cobbler and poet, suggests that the public be allowed to assist in the decision, lest the rules of art become too arbitrary, and annoys Beckmesser, by urging that only young bachelors be permitted to compete, in view of the nature of the prize. Replying to the questions of the Mastersingers, Walther says he has learned poetry from the books of Walther von der Vogelweide, and music of the birds. Only Sachs seems satisfied with the thoroughness of such training. Beckmesser takes his post as Marker, Kothner proclaims the rules to be observed, and Walther is ordered to sing. The scratching of Beckmesser's pencil is heard as Walther utters praise of love and spring. Soon the blackboard is covered with

indications of the singer's faults, Beckmesser and the other Mastersingers ridicule the presumptuous knight, but Sachs defends both song and singer, and Walther is permitted to give a second stanza. Then the candidate is voted "outsung and outcast," despite Sachs's protest, and the Mastersingers disperse. The second act shows a street scene. On the right is Pogner's house, to the left the cobbler's shop of Hans Sachs, who is working away, even after the apprentices have put up the shutters for the night. Walther and Eva plan an elopement, but Sachs prevents this, and later, when Beckmesser comes to serenade the goldsmith's daughter, Sachs acts as marker, noting Beckmesser's mistakes with taps of his hammer, and in this way completing a shoe before the serenade is ended. David, who fancies the serenade intended for Magdalene, his elderly sweetheart, rushes out and beats Beckmesser, a crowd assembles, attracted by the brawl, but Sachs forces Walther and David into his shop, Pogner drags Eva into her home, and when order has been restored, the watchman appears to disperse the crowd. When the curtain rises again, Sachs is reading in his shop. Walther appears, and as he improvises a song, the cobbler notes it down, and suggests such alterations as are necessary. Two stanzas are composed in this way, and Walther retires to his room to think out a third. Beckmesser enters, and finding on the table just such a song as he needs for his own use in the tourney, puts it in his pocket. Sachs, who had stepped out for a moment, returns and is reviled by Beckmesser for having conspired against him. As proof, he flourishes the song, but Sachs tells him he may keep it, and he rushes away in delight to compose a melody for it. Pretending to be in need of the cobbler's services, Eva enters, hoping to see Walther again. While Sachs busies himself with her shoes, Walther, who has at last completed his prize song, sings the final verse. The delighted Sachs declares Walther has created a new art, and as David enters with Magdalene, makes the apprentice a journeyman, and all join in a quintet which is one of the most popular numbers in the opera. The scene shifts to the banks of the Pegnitz, where the guilds of the various crafts come marching in for the song tourney. The Mastersingers assemble, Pogner comes with his lovely daughter, and Sachs steps forward to begin the tourney. The people interrupt by singing one of the cobbler's own songs, but when he tells them the unusual nature of the contest, they wait patiently while Beckmesser attempts the verses obtained from Sachs to the tune he had already used as a serenade. Finally he breaks down, and accuses Sachs of having tricked him. The cobbler replies that the song is a good one, though not his, and Walther sings it. The enthusiasm of the people is hardly greater than that of the Mastersingers, and Pogner unites the lovers. The original cast was: Hans Sachs, Betz, bass; Veit Pogner, Fritz Kothner, bass; Sixtus Beckmesser, Hölzel, bass; Walther von Stolzing, Nachbauer, ten.; David, Schlosser, ten.; Eva, Mallinger, sop.; Magdalene, Dietz, sop. The opera is said to have been Wagner's reply to the charges made by his enemies that he could n't write melody. However that may be, the satire presents a faithful if exaggerated picture of the foibles of the Meistersingers, and in Hans Sachs introduces at least one historical personage upon the stage. The principal musical numbers are: Act I: "Das Schöne Fest, Johannis-Tag," Pogner; "So rief der Lenz in den Wald," Walther; Act II: "Jerum, jerum, halla, halla, he!" Sachs; "Den Tag seh' ich erscheinen," Beckmesser; Act III: "Wahn! wahn! Ueberall wahn!" Sachs; "Morgenlich leuchtend in rosigen Schein," Walther's prize song; "Verachtet mir den Meister nicht," Sachs; "Heil Sachs! Hans Sachs!" chorus.

Mel, del (Rinaldo) composed five books of motets and 15 books of madrigals, published between 1581 and 1595 at Rome, prior to which he had

been court musician to the King of Portugal; musician to the Duke of Bavaria and the Cardinal Archbishop of Bologna; known as "Gentilhuomo Fiamengo"; pupil of Palestrina. B. probably at Schlettstadt, Lorraine; d. after 1595.

Mélange. *Fr.* Medley.

Melba (Nellie Porter Armstrong) sang sop. in opera, debut Oct. 27, 1887, at the Théâtre de la Monnaie, Brussels, as Gilda, later with distinguished success in the principal cities of Europe and America. Daughter of David Mitchell, a Scotchman settled in Australia, her first appearance took place at six in the town hall of Melbourne. Later she had lessons in piano, harmony, and composition, and played organ in churches. Her father objected to music as a career, however, and not until after her marriage in 1882 to Capt. Charles Armstrong, did she become a professional singer. Her voice ranged from b flat to f‴, and her rôles included Juliette, Violetta, Rosina, the Queen in "Les Huguenots," Nedda, "Hélène" (Saint-Saëns), Elsa, Michaela. Mme. Melba (the name derived from Melbourne) was long a favorite singer at the Paris Opéra, Covent Garden, London, and in 1908 at the Manhattan Opera House, New York City. B. May 19, 1859, Burnley, near Melbourne; add. London.

Melgounov (Julius Nicholaevich) wrote "Russian Songs," embodying the results of his investigation of folklore melodies, "On Russian National Music," "The Rhythm of the Slavonic Folk-songs"; played piano; pupil of Dreischock and Laroche. B. Aug. 30, 1846, Vetlouga; d. Mar. 19, 1893, Moscow.

Melisma. *Gr.* "Song." Tune or melody; grace notes; flourish.

Melismatik. *Ger.* Florid song.

Mell (Davis) played violin; became master of the King's band, London, on the Restoration. B. Nov. 15, 1604, Wilton, near Salisbury; last compositions in the "Division Violin," 1684.

Mellon (Alfred) conducted opera at Covent Garden, London, and from 1865 the Liverpool Philharmonic Society; played violin. B. April 17, 1821, London; d. Mar. 27, 1867.

Melodia. *It.* Melody.

Melodico. *It.* Melodious.

Melodicon. Instrument of the XYLOPHONE type, but having resonance bars of steel instead of wood.

Mélodie. *Fr.* Melody.

Melodists' Club was founded by Charles Dibdin, London, 1825 to promote the composition and singing of ballads; awarded prizes and gave concerts until 1856, when it ceased to exist.

Melodium. AMERICAN ORGAN.

Melodram. *Ger.* MELODRAMA.

Melodrama. Drama introducing many songs and with orchestral accompaniment in certain parts of the spoken dialogue, but in which the dialogue is of greater importance than the music. The term is often applied to sensational romantic plays of the cheaper sort, although melodrama is more nearly akin to ballad opera.

Melodrame. *Fr.* MELODRAMA.

Melodramma. *It.* MELODRAMA.

Melody. A pleasing succession of musical tones as uttered by a single voice or instrument or voices and instruments in unison, as opposed to harmony or the combination of such tones.

Melograph. Piano with a device attached for recording the notes as they are played.

Melophonic Society gave concerts of classical music in London for several years, beginning with 1837.

Melopiano. Device invented in 1870 by Caldera of Turin for producing sustained tones on the piano by the action of a series of rapidly vibrating hammers.

Melopoeia. *Gr.* Music in its most comprehensive sense.

Melos. *Gr.* Melody; song.

Meltzer (Charles Henry) wrote music criticism, New York "American," 1907–8, having previously served as Paris correspondent of the Chicago "Tribune," staff correspondent of the New York "Herald," music and dramatic critic of the New York "Herald,"

1888–92, and press representative of the Metropolitan Opera Company. Mr. Meltzer wrote several plays and made excellent poetic versions of the libretto to "Walkuere" and Hauptmann's "Sunken Bell." He was a pupil of the Paris Sorbonne. B. London, June 7, 1853 (of Russian parents, naturalized in England); add. New York.

Melusina. Felix Mendelssohn's fourth concert overture, Op. 32, was first performed at Düsseldorf, 1833.

Même Mouvement. *Fr.* The same movement.

Men or **Meno.** *It.* "Less," as meno piano, less soft.

Mendel (Hermann) wrote lives of Meyerbeer and Nicolai; edited the "Musikalisches Conversations-Lexikon." B. Aug. 6, 1834, Halle; d. Oct. 26, 1876, Berlin.

Mendelssohn (Felix) composed the oratorios "St Paul," "Elijah," symphonies, including the so-called "Scotch," and "Italian," a celebrated concerto for violin, "A Midsummer Night's Dream," and other overtures, the exquisite "Songs without Words" for piano; was a virtuoso performer on the organ and piano, one of the foremost representatives of the older school of conducting, and the greatest of the many eminent musicians produced by the Jewish race. The family was descended from Mendel, who was schoolmaster of Dessau. Moses Mendelssohn, son of the schoolmaster, distinguished himself in literature, settling in Berlin, where his "Phædon" was published in 1767. Abraham, second son of Moses, became a prosperous banker in Berlin, and was a man of wide culture, though chiefly known in history as the son of his father and the father of his son. He adopted the Christian faith, and added the name "Bartholdy" to his patronymic, and by inheritance and the rite of baptism the great composer, son of Abraham and his wife, Lea Salomon, became Jakob Ludwig Felix Mendelssohn-Bartholdy. A singularly beautiful devotion marked the family life of the Mendelssohns. Felix was born in Hamburg, where his father was engaged in business, but the French occupation of that city caused the family to return to Berlin when he was but three years old. The mother discovered that her son had "Bach fugue fingers," and he shared with his elder sister Fanny maternal instruction at the piano, which began with five minute lessons. During a sojourn in Paris, Felix, then seven years of age, and his sister, had lessons of Mme. Bigot, and when the family was again united in Berlin the youngsters studied piano with L. Berger, violin with Henning, and theory with Zelter. At the same time the foundations of a general classical education were laid. At 10 the boy made his first appearance at a public concert, playing the piano part in a trio, and the following year he was entered at the Singakademie as an alto. In that year, 1819, the boy's setting of Psalm xix was performed at the Akademie. At 12 he began that collection of his compositions which eventually reached 44 volumes. These early attempts included chamber music, part-songs, a cantata, a comedy with music (Lustspiel), and the one-act operas "Soldatenliebschaft," "Die beiden Pädagogen," and part of another, "Die wandernden Comödianten." A meeting with von Weber at Berlin and a 16 days' visit to Goethe at Weimar were incidents of 1821. In 1822 he again played in concert, joined his family in a tour of Switzerland, and made a second visit to Weimar. Quartets, songs, a Kyrie for two choirs, and the opera "Die beiden Neffen," or "Der Onkel aus Boston," were composed at this period, and all were performed at the Sunday musical entertainments given by the Mendelssohn family at their home in Berlin. From the first the boy showed remarkable talent for improvising, and it is said that during his first visit to Goethe he extemporized the development of a Bach fugue which the great poet asked to hear. In 1824 Mendelssohn received lessons from Moscheles, scored his first symphony, C minor, Op. 11. In 1825 he visited Paris with his father, was welcomed by the best musicians of the French capital, and

on advice of Cherubini, composed a five-part Kyrie with orchestra, which, though the score has disappeared, he considered "the biggest thing he had yet done." Returning by way of Weimar, he played his B minor quartet for Goethe, and dedicated it to him, an honour which the poet returned by addressing some verses to him. The family removed from their house on the Neue Promenade to a more commodious residence, surrounded by spacious grounds and having a large garden house on the site now occupied by the Herrenhaus. There Mendelssohn reached manhood in music with his Octet for strings, Op. 18, and there, in the garden house, his Midsummer Night's Dream overture had its first performance, the composer conducting, in 1827. The opera "Camacho" had been submitted to Spontini the previous year, and it likewise was performed in 1827, but was withdrawn after the first performance, having been cheered by his friends but vigorously attacked by the critics. Mendelssohn was at this time a student in Berlin University. He made what is said to have been the first metrical translation of Terence into German, and worked hard at the modern languages. That winter a choir of music lovers Mendelssohn organized at his home began to practice Bach's Passion according to St. Matthew. Its performance in 1828 aroused general interest and led to the formation of the Bach Gesellschaft. In 1829 Mendelssohn was authorized to conduct a performance of this Passion at the Singakademie. This extended his reputation throughout Europe, but aroused the ill-will of the Berlin musicians, the Royal orchestra thereafter declining to play under his baton. The composer, then in his 20th year, determined to visit England. On May 25, he conducted his C minor symphony at the concert of the London Philharmonic Society, where his reception was most cordial. Two other concerts at which he played piano confirmed him in that popularity with the English public which proved a life long asset, and he was elected an honorary member of the Philharmonic Society. It was during this sojourn in London that he declined the task of writing a hymn to celebrate "the emancipation of the natives of Ceylon," although he humorously described himelf as "composer to the Island of Ceylon" in letters to his family. A tour of Scotland inspired the "Hebrides" overture, afterwards played with great success in London, as well as the "Scotch" symphony, and he was also engaged in working out his "Reformation" symphony for the tercentenary celebration of the Augsburg Confession of Faith, an operetta for the silver wedding of his parents, and his Scotch sonata for piano (the F sharp minor Fantasia, Op. 28). Returning home, he was offered the chair of music at Berlin University, a post created in his honour, but declined it in favor of Marx, and in the spring of 1830 set out for a long anticipated tour of Italy, accompanied by his younger sister Rebecca. On his way he stopped at Weimar, where he was closely associated with Goethe for two weeks, at Vienna, where he found to his disgust that Mozart, Haydn, and Beethoven were being forgotten; at Presburg, where he attended the coronation of the King of Hungary, and on Oct. 9 arrived at Venice. A delightful account of his wanderings through Italy, including brief sojourns in Bologna, Florence, Rome and Naples, will be found in his "Letters from Italy." Returning north by way of Switzerland, he reached Munich in the fall of 1831, played in a concert devoted to his own compositions, and then travelled to Paris, where he was welcomed at the best concerts, both as composer and pianist. Tiring of the French capital, he again visited London, played in several concerts, had the satisfaction of hearing his larger works at others, and issued the first book of his "Songs without Words" (Lieder Ohne Worte), which had a greater vogue than anything published in England since the death of Handel. Returning to Berlin, he

was proposed as a candidate for the directorship of the Singakademie in succession to Zelter. Racial antipathy, his early unpopularity with the rank and file of the musicians, and the unwise interference of friends brought about his defeat. He gave three successful public concerts in Berlin, however, began the "Italian" symphony commissioned by the London Philharmonic Society, and was cheered by an invitation to conduct the Lower Rhine Festival at Düsseldorf, 1833. Another visit to London, attended by his usual success as a pianist and the performance of his new symphony, was followed by the festival at Düsseldorf, where his work was so much appreciated that he was engaged as general director of the town at about $450 per annum (600 thalers), an appointment which paved the way for his post at Leipsic as conductor at the GEWANDHAUS, 1835. In Leipsic, with Ferdinand David as concertmeister, Mendelssohn speedily built up the foremost orchestra in Europe. The University of Leipsic gave the degree Dr. Phil., and in 1837 he was asked to conduct the Birmingham Festival. Meantime a professional visit to Frankfort had brought about a meeting with Cecile Charlotte Sophie Jeanrenaud, daughter of a French clergyman, and on Mar. 28, 1837, she became his wife. His best oratorio "St Paul" (Paulus), which he had conducted at the Lower Rhine Festival of the previous year, was given in London in 1837, and later, under his own baton at the Birmingham Festival with great success. Then he hurried back to Leipsic for the beginning of the concert season, devoting himself almost wholly to his duties there for the next few years, although he conducted the festival at Cologne and made short visits to Berlin, Düsseldorf and Frankfort. In 1840 he was instrumental in founding the LEIPSIC CONSERVATORY as well as in erecting a monument to Johann Sebastian Bach in front of the THOMASSCHULE. In 1841 Frederick William IV invited him to return to Berlin as director of the musical section of a proposed Academy of Fine Arts, an offer which Mendelssohn accepted. On his departure, the King of Saxony made him his chapelmaster. A few months later he received the same title from the King of Prussia, and the following summer received the Prussian Ordre pour Merite. The success with which his music to the Greek play "Antigone" was received, a number of excellent concerts, a triumphal engagement in London, and a sixth invitation to conduct the Lower Rhine Festival, failed to restore Mendelssohn's popularity in Berlin. The Academy project proved a failure so far as Mendelssohn and music were concerned, and he asked permission to leave Berlin. The King, however, induced him to accept an appointment as General Music Director of the Domchor. Returning to Leipsic, Mendelssohn established the Conservatory on a secure basis, began his incidental music for "Athalie," "The Tempest," and "Midsummer Night's Dream," and gave the finishing touches to his "Walpurgisnacht." In 1843 he produced Gade's C minor symphony at the Gewandhaus, enabled Berlioz to obtain a hearing there, and then returned to his duties at Berlin, leaving Hiller to conduct at the Gewandhaus. In 1844 he accepted an invitation to conduct five concerts for the London Philharmonic Society, but declined an invitation to conduct a New York music festival. Conditions in Berlin becoming more and more irksome, Mendelssohn withdrew from his official position there, and the following year returned to his old desk at the Gewandhaus, Leipsic. He induced Moscheles to join him at the Conservatory, and besides the routine of concerts and teaching, worked at the oratorio "Elijah," taking time, however, to fill a seventh engagement as conductor at the Lower Rhine Festival. "Elijah" was performed Aug. 26, 1846, at the Birmingham Festival, where the composer said it was "admirably performed and received by

both musicians and public with more enthusiasm than had ever been shown one of his works." In 1847 he continued his labours at Leipsic, began the composition of the oratorio "Christus," and made his tenth and last visit to London, this time again to conduct performances of "Elijah." Fanny Mendelssohn, who had married Hensel the painter, died in Berlin, May 14. The news was received by Mendelssohn while in Frankfort, on his way home from London, and the shock caused him to faint away. The death of his father and mother some years before had been severe blows, but in his enfeebled condition, the result of excessive toil, the loss of his favorite sister proved the beginning of the end. He did not cease to compose, and the string quartet in F minor, Op. 80, proves that his cunning was unimpaired, while reflecting his grief. But his spirit was broken. Again in Leipsic, surrounded by his family and friends, he felt unable to conduct, and fell into a decline from which he never rallied. B. Feb. 3, 1809, Hamburg; d. Leipsic, Nov. 4, 1847. See his letters, Eng. trans.; biographies by Lampadius, Benedict, Devrient and Hiller, all in Eng. trans. as well as Carl Mendelssohn-Bartholdy's "Goethe und Felix Mendelssohn Bartholdy." A nearly complete catalogue of Mendelssohn's compositions follows: **Orchestral Works:** *Symphonies.* First Symphony, Op. 11 in C min.; Symphony-Cantata, Op. 52, No. 93, Hymn of Praise; Third Symphony, Op. 56 in A min.; Fourth Symphony, Op. 90 in A min.; Fifth (Reformation-) Symphony, Op. 107 in D min. *Overtures.* Wedding of Camacho, Op. 10 in E; Midsummer Night's Dream, Op. 21 in E; Fingal's Grotto (Hebrides), Op. 26 in B min.; A calm Sea and a prosperous Voyage, Op. 27 in D; Tale of fair Melusina, Op. 32 in F; St. Paul, Oratorio, Op. 36 in A; Athalia, Op. 74 in F; Son and Stranger, Op. 89 in A; Ruy Blas, Op. 95 in C min.; Trumpet-Overture, Op. 101 in C. *Marches.* No. 29a, Cornelius-March, Op. 108 in D. *For Violin and Orchestra.* Concert, Op. 64 in E minor. **Chamber Music:** *For five and more instruments.* Octet for 4 Violins, 2 Violas, and 2 'cellos, Op. 20 in E flat; First quintet for 2 Violins, 2 Violas, and 'cello, Op. 18 in A; Second quintet for 2 Violins, 2 Violas, and 'cello, Op. 87 in B flat. *Quartets for 2 Violins, Viola, and 'Cello.* First Quartet, Op. 12 in E flat; Second Quartet, Op. 13 in A min.; Third Quartet, Op. 44, No. 1, in D; Fourth Quartet, Op. 44, No. 2, in E min.; Fifth Quartet, Op. 44, No. 3, in E flat; Sixth Quartet, Op. 80, in F min.; Andante, Scherzo, Capriccio, and Fugue, Op. 81 in E, A min., E min., and E flat. *For Wind Instruments.* Overture, Op. 24 in C; Funeral March, Op. 103 in A min.; Two concert pieces for Clarinet and Basset horn with piano accomp., No. 1, Op. 113 in F min.; Two Concert pieces for Clarinet and Basset horn with piano accomp., No. 2, Op. 114, in D min. **Piano Music:** *For Piano and Orchestra.* First Concert, Op. 25 in G min.; Second Concert, Op. 40 in D min.; Capriccio brill., Op. 22 in B min.; Rondo brill., Op. 29 in E flat; Serenade and Allegro giojoso, Op. 43 in D. *For Piano and String Instruments.* Sextet for Piano, Violin, 2 Violas, 'cello, and Doublebass, Op. 110 in D; First Quartet for Piano, Violin, Viola, and 'cello, Op. 1 in C min.; Second Quartet for Piano Violin, Viola, and 'cello, Op. 2 in F min.; Third Quartet for Piano, Violin, Viola, and 'cello, Op. 3 in B min.; First Grand Trio for Piano, Violin, and 'cello, Op. 49 in D min.; Second Grand Trio for Piano, Violin, and 'cello, Op. 66 in C min.; Sonata for Piano and Violin, Op. 4 in F min.; Concerted Variations for Piano and 'cello, Op. 17 in D; Sonata for Piano and 'cello, Op. 45 in B flat; Sonata for Piano and 'cello, Op. 58 in D; Song without Words for 'cello and Piano, Op. 109 in D. *For Piano Duets.* Andante and Variations, Op. 83a in B flat; Allegro brillant, Op. 92 in A. *For Piano Solo.* Capriccio, Op. 5 in F sharp min.; Sonata, Op. 6 in E; 7 Characteristic Pieces, Op.

7; Rondo Capriccioso, Op. 14 in E; Fantasia, Op. 15 in E; 3 Fantasias or Caprices, Op. 16 in A, E min., and E; Fantasia, Op. 28 in F sharp minor; Andante cantabile and Presto agitato in B; Study and Scherzo in F min. and B min.; Study in F min.; Scherzo in B min.; Gondola Song in A; Scherzo a Capriccio in F sharp min.; 3 Caprices, Op. 33 in A min., E and B flat min.; No. 1, Caprice in A min.; No 2, Caprice in E; No. 3, Caprice in B flat min.; 6 Preludes and 6 Fugues, Op. 35; 17 Variations sérieuses, Op. 54; 6 Christmas Pieces, Op. 72; Variations, Op. 82 in E flat; Variations, Op. 83 in B flat; 3 Preludes and 3 Studies, Op. 104; No. 1, Preludes in B flat; No. 2 and 3, Prel. in B min. and D.; Studies, No. 1 and 3, Study in B flat min. and A min.; No. 2, Study in F; Sonata, Op. 105 in G min.; Sonata, Op. 106 in B flat; Album Leaf (Song without Words), Op. 117 in E min.; Capriccio, Op. 118 in E; Perpetuum mobile, Op. 119 in C; Prelude and Fugue in E min.; 2 Pianoforte Pieces in B flat and G min.; *Singly:* No. 1, in B flat; No. 2, in G min. *Songs without Words.* Songs without Words, Part 1, Op. 19b; 2, Op. 30; 3, Op. 38; 4, Op. 53; 5, Op. 62; 6, Op. 67; 7, Op. 85; 8, Op. 102. *For Organ.* 3 Preludes and Fugues, No. 1 in C min., No. 2 in G, No. 3 in D min., Op. 37. 6 Sonatas. No. 1 in F min., No. 2 in C min., No. 3 in A, No. 4 in B flat, No. 5 in D, No. 6 in D min., Op. 65. **Vocal Music:** *Oratorios.* St. Paul, Op. 36; Elijah, Op. 70; Christus, Recitatives and Choruses, Op. 97. *Sacred Vocal Works.* For Solo Voices, Chorus, and Orchestra. Psalm 115 for Chorus, Solo, and Orchestra, Op. 31; Psalm 42 for Chorus, Solo, and Orchestra, Op. 42; Psalm 95 for Chorus, Solo, and Orchestra, Op. 46; Psalm 114 for eight-part Chorus and Orchestra, Op. 51; Psalm 98 for eight-part Chorus, Solo, and Orchestra, Op. 91; Hymn of Praise, Symphony-Cantata, Op. 52; "Lauda sion" for Chorus, Solo, and Orchestra, Op. 73; Hymn for an Alto Voice with Chorus and Orchestra, Op. 96; "Tu es Petrus" for five-part Chorus and Orchestra, Op. 111; "Hear my Prayer" for Chorus and Orchestra. For Solo Voices, Chorus, and Organ (or Piano). Church Music for Chorus and Solo Voices with Organ, Op. 23; 3 Motets for female Voices with Organ or Piano, Op. 39; 2 Sacred Songs for one Voice with Piano, Op. 112; Response and Hymn for male Voices and Organ, Op. 121; 3 Sacred Songs for an Alto Voice with Chorus and Organ; Hymn for one Soprano Voice with Chorus and Organ; Te Deum for Solo and Chorus with Organ. For Solo Voices and Chorus without Accompaniment. Psalm 2 for Chorus and Solo Voices, Op. 78, No. 1; Psalm 43 for eight-part Chorus, Op. 78, No. 2; Psalm 22 for Chorus and Solo Voices, Op. 78, No. 3; Psalm 100 for mixed Chorus; 3 Motets for Chorus and Solo Voices, Op. 69, No. 1, No. 2, No. 3; 6 Sentences for eight-part Chorus, Op. 79; 2 Sacred Choruses for male Voices, Op. 115; Mourning-song for mixed Chorus, Op. 116; "Ehre sei Gott in der Höhe" for mixed (double) Chorus; "Heilig" for mixed (double) Chorus; "Kyrie eleison" for mixed (double) Chorus; Zum Abendsegen (at evening prayer) for mixed Chorus. *Larger Secular Vocal Works.* Music to Antigone by Sophocles, Op. 55; Music to Athalia by Racine, Op. 74; Music to Oedipus in Kolonos by Sophocles, Op. 93; Music to the Midsummer Night's Dream by Shakespeare, Op. 61; The first Walpurgis night, Ballad by Goethe, Op. 60; Festival Song "An die Künstler" after Schiller's poem, Op. 68; Festival Song on the centenary celebration of the invention of printing; The Wedding of Camacho, Comic Opera in 2 Acts, Op. 10; Son and Stranger, Liederspiel in 1 Act, Op. 89; Loreley, Fragmentary Opera, Op. 98; Concert-Aria for a Soprano Voice with Orchestra, Op. 94. *Songs for Soprano, Alto, Tenor, and Bass.* 6 Songs, Op. 41, In the Wood, 3 Popular Songs, May Song, On the Lake. 6 Songs, Op. 48, Foreboding of Spring, Primrose, Celebration of Spring, Singing of Larks, Morning Prayer, Autumnal Song. 6 Songs, Op. 59, In Verdure,

Early Spring, In Leaving the Wood, The Nightingale, Valley of Repose, Hunting Song. 6 Songs, Op. 88, New Year's Song, The Happy Man, Shepherd's Song, The little Wood-bird, Germany, Itinerant Musician. 4 Songs, Op. 100, Remembrance, Praise of Spring, Vernal Song, In the Wood. *Ballads and Songs for four Male Voices.* 6 Songs, Op. 50, Turkish Tavern-Song, The Hunter's Song, Summer Song, Going by Water, Love and Wine, Travelling Song. 4 Songs, Op. 75, The Gay Traveller, Serenade, Drinking Song, Farewell Dinner. 4 Songs, Op. 76, The Song of the Brave Man, Rhenish-Wine Song, Song for the Germans in Lyons, Comitat. 4 Songs, Op. 120, Hunting Song, Morning Greeting, In the South, Gipsy Song, Compensation for Inconstancy, Night Song, Celebration of Founding. *Ballads and Songs for two Voices with Piano.* No. 1, Ich wollt' mein Lieb' ergösse sich; 2, Parting of Birds of Passage. *Wie war so schön;* 3, Greeting. *Wohin ich geh' und schaue;* 4, Autumnal Song. *Ach wie so bald;* 5, Popular Song, *O säh' ich auf der Haide dort;* 6, May Lily and Flowerets. *Maiglöckchen läutet in dem Tal;* 3 Songs, Op. 77; No. 1, Sunday Morning. *Das ist der Tag des Herrn;* 2, Ears of a Corn Field. *Ein Leben war's;* 3, Song from Ruy Blas. *Wozu der Vöglein Chöre;* 3 Popular Songs, No. 1, Wie kann ich froh und lustig sein? 2, Evening Song. *Wenn ich auf dem Lager liege;* 3, Going by Water. *Ich stand gelehnet;* Suleika and Hatem (from Op. 8, No. 12). *An des lust'gen Brunnens Rand;* Song from Ruy Blas (with Strings), Score and Parts, *Wozu der Vöglein Chöre. Songs for one Voice with Piano.* 12 Songs, Op. 8 (Gesänge); 12 Songs, Op. 6 (Lieder); 6 Songs, Op. 19a (Gesänge); 6 Songs, Op. 34 (Gesänge); 6 Songs, Op. 47 (Lieder); 6 Songs, Op. 57 (Lieder); 6 Songs, Op. 71 (Lieder); 6 Songs, Op. 86 (Gesänge); 6 Songs, Op. 99 (Gesänge); 3 Songs for a low Voice, Op. 84 (Gesänge); 2 Romances by Lord Byron, 2 Songs for a low Voice; 2 Songs; The Wreath of Flowers; The Girl's Lament; Mariner's Parting Song; Warning against the Rhine.

Mendelssohn Glee Club was founded during the season of 1865–66 in New York City, formally organized May 21, 1867, and incorporated Oct. 21, 1876, for the cultivation of music and social enjoyment, and has made a specialty of unaccompanied part-songs. The trustees named in the articles of incorporation were: Townsend Cox, Thomas E. Hardenbergh, Charles H. Scott, Horace Howland, and Frederick Wiebusch. The membership consisted of Active, Associate, and Retired members. The first class, composed for the most part of amateur musicians, took part in the concerts and controlled the business of the club. Additional classes of life and honorary members were of later creation. Active members were chosen after an examination in music. They might become associate members after five years' service as singers, or retired, after having sung ten or more years. The club occupied a well appointed house in 40th street, and a hall which in 1909 and for many years previous was the scene of the principal recitals and chamber concerts of the metropolis. The first musical directors were Messrs. Schrimpf and Albites. In 1867 Joseph MOSENTHAL was elected to that office and served until 1896, when he died suddenly in the clubhouse. Born in Cassel, he had been a violin pupil of Spohr, and later became a church musician. Arthur Woodruff, an active member, served as conductor for the remainder of the season, and the late EDWARD A. MACDOWELL was his successor. Mr. MacDowell composed some of his best songs for this organization. On his retirement, May, 1898, ARTHUR MEES became conductor, retiring in 1904 in favor of FRANK DAMROSCH, who was conductor in 1908. Mosenthal, R. L. Herman, and W. W. Gilchrist are among the composers who have written for this club. In August, 1909, Clarence Dickinson, then of Chicago, was chosen conductor.

Mendelssohn Scholarship was in-

stituted as a memorial to Felix Mendelssohn by a committee headed by Sir George Smart shortly after the composer's death. Funds were raised by concerts and donations, and in 1856 Arthur Sullivan was elected to the scholarship, which, during four years, enabled him to study at the Royal Academy of Music, London, and the Leipsic Conservatory. The stipend in 1908 amounted to $500 per annum. F. Corder, Maude Valerie White, Eugene d'Albert were among the most prominent of later scholars.

Menesson (Emile) made violins at Rheims from 1870.

Ménestrels. *Fr.* Minstrels or TROUBADOURS.

Mengozzi (Bernardo) taught singing at the Paris Conservatoire for which he wrote a Méthode edited after his death by Langlé; composed 14 forgotten operas; sang ten. in opera and oratorio. B. Florence, 1758; d. 1800, Paris.

Meno Mosso. *It.* With less speed.

Menschenstimme. *Ger.* Man's voice; VOX HUMANA.

Mensur. *Ger.* "Measure," whether of intervals, pipes, time, or the size of strings.

Mensuralgesang. *Ger.* CANTUS MENSURABILIS.

Mensural Music. CANTUS MENSURABILIS.

Mensuralnotenschrift. *Ger.* NOTATION of measured time.

Menter (Joseph) played 'cello, touring Europe with success as virtuoso; member Royal Munich Orchestra; pupil of P. Moralt. B. Jan. 19, 1808, Deutenkofen, Bavaria; d. April 18, 1856, Munich. **Sophie** became court pianist to the Emperor of Austria; pupil of Leonhard, Niest, Tausig, and Liszt; taught St. Petersburg Conservatory. B. July 29, 1848, Munich; daughter of JOSEPH; m. the 'cellist Popper; divorced, 1886; add. Schloss Itter, Tyrol.

Menuet. *Fr.* MINUET.

Merbecke. MARBECK.

Mercadante (Giuseppe Saverio Raffaelle) composed "Elisa e Claudio," "Violenza e Costanza," "Il Giuramento," and in all nearly 60 operas, besides 20 masses, "L'Apoteosi d'Ercule" and other cantatas; two symphonies, four funeral symphonies; became chapelmaster of Novara Cathedral, 1833, and director of the Naples Conservatory, 1840, in succession to Zingarelli, whose pupil he had been; member of the French Institute; went blind in 1862 but continued to compose by dictation. B. Altamura, near Bari, 1795; d. Dec. 17, 1870, Naples.

Mercator (Michael) made virginals for Henry VIII and Cardinal Wolsey. B. 1491, Venice; d. 1544.

Mercy or **Merci (Louis)** composed sets of pieces for flute and bassoon or 'cello; manufactured flutes-à-bec on which he was a virtuoso performer. B. England, of French parentage; d. 1735.

Mereaux, de (Jean Nicholas le Froid) composed "La Ressource comique," 1772; "Fabius," 1793, and other operas, the oratorios "Samson," "Esther"; played organ at the Church of St. Jacques du Haut Pas. B. 1745, Paris; d. 1797. **Jean Amédée** published "Les Clavecinistes de 1637 à 1790," Paris, 1790; pianist and teacher; pupil of Reicha. B. 1803, Paris; grandson of JEAN NICHOLAS; d. April 25, 1874, Rouen.

Mersennus (Marin) wrote "Traité de l'harmonie universelle," 1627, and other valuable books on music; Minorite priest, also known as "Le Père Mersenne." B. Sept. 8, 1588, Oizé, Maine; d. Italy, Sept. 1, 1648.

Meric. HENRIETTE CLEMENTINE LALANDE.

Meric, de (Madame) sang sop. in London opera, 1832, appearing with equal success in German, English, French, and Italian rôles.

Merighi (Antonia) sang con. in opera under Handel in London, 1729–38.

Merk (Joseph) composed 20 Exercises for 'cello, Op. 11, Six Grand Studies, Op. 20, and other music for 'cello, played 'cello Vienna Opera and taught Vienna Conservatory. B. Jan. 18, 1795, Vienna; d. June 16, 1852, Vienna.

Merkel (Gustav) taught in Dresden Conservatory and directed Singakademie, 1867–73; composed organ

fugues and sonatas; played organ to Dresden court and at principal churches. B. Nov. 12, 1827, Oberoderwitz, Saxony; d. Oct. 30, 1885, Dresden.

Merklin (Joseph) built organs; organized the firm of Merklin, Schutze & Co., which succeeded to the business of DAUBLAINE & CALLINET. B. Jan. 17, 1819, Oberhausen, Baden; d. Nancy, July 10, 1905.

Merlin. Carl Goldmark's three-act opera, to book by Lippiner, was first performed Nov. 19, 1886, at the Vienna Hof Oper. The following year it was produced in America under the direction of Walter Damrosch. Attacked by the Saxons, King Arthur sends his trusted knight Lancelot to ask aid of Merlin. The great enchanter, son of the Prince of Hell, and a virgin whose spirit protects him against such infernal paternity, compels a demon to blind the Saxon host, thus giving Arthur the victory. The demon learns from the fairy Morgana that if Merlin falls in love with a mortal he will lose his power, so he sends the beautiful Vivien to tempt him. Love so far blinds the wizard that he fails to anticipate the rebellion of Prince Modred against Arthur. Vivien by means of an enchanted veil leaves Merlin bound to the rocks in what had been a moment before a charming garden. There Lancelot, again come to ask his help, finds him. Touched with pity for Arthur, Merlin agrees that if the demon will permit him to win another victory for the stainless king, he will resist the powers of hell no longer. Meantime Vivien has learned from Morgana that the sacrifice of pure love may yet redeem Merlin, and when the enchanter returns victorious but mortally wounded, and the demon comes to claim his own, Vivien kills herself. As the baffled demon disappears, Arthur and his knights mourn their dying friend.

Merrie England. Edward German's comic opera, to book by Basil Hood, was first performed April 2, 1902, at the Savoy Theatre, London.

Merry Wives of Windsor. Otto Nicolai's three-act opera, to book by Mosenthal, based on Shakespeare's comedy, is known in the German version as "Die Lustigen Weiber von Windsor." It was first performed Mar. 9, 1849, in Berlin, and later in Italian, French, and English versions. The overture is still a favourite concert number. The adventures of FALSTAFF have likewise been given operatic settings by Balfe and Verdi.

Merula (Tarquinio) composed madrigals, canzoni, etc., with instrumental accompaniment; organist or chapelmaster Cathedrals of Bergamo, Warsaw, Cremona, between 1623 and 1680.

Mertens (Joseph) composed "De Zwarte Kapitan" and other operas in Flemish or French; conducted opera in Brussels and at The Hague; played violin; taught Brussels Conservatory. B. Antwerp, Feb. 17, 1834; d. July, 1901, Brussels.

Merulo (Claudio) composed organ music still interesting as showing the transition from the modal to the tonal system, and recently republished; played organ in Venice 27 years, becoming first organist of St. Mark's, 1566; from 1584 organist to the Duke of Parma by whom he was knighted; known as "Da Correggio." B. Correggio, 1533; d. May 4, 1604, Parma.

Mescolanza. *It.* Cacophony.

Mese. *Gr.* "Middle." Key note in GREEK MUSIC.

Mesochorus. CORYPHÆUS.

Mesopycni. Church MODES in which the interval of a semitone occurs in the primary Tetrachord.

Messa. *It.* Mass.

Messa di Voce. *It.* Swelling and then diminishing the voice on a held tone.

Messager (André Charles Prosper) composed the operas "Veronique," Bouffes-Parisiennes, 1898, and later in London and New York; "Les Dragons de l'Imperatrice," Paris Variétés, 1905, and other successful operas; became joint director of the Paris Opéra Comique with Albert Carré and Directeur Général, 1908, Paris Opéra with Broussan. He was "Artistic Director" at Covent Garden

from 1901. A pupil first at the École Niedermeyer, then of Saint-Saëns, Messager won the gold medal of the Société des Compositeurs, 1876, with a symphony, and the second prize of the City of Paris contest with his cantata for chorus and orchestra "Promethée enchaîné." For a time he was organist at the Church of St. Sulpice, then conductor in Brussels, and again organist of Paris churches, but in 1883 he began his career as a dramatic composer by completing Firmin Bernicat's comic opera "François les Bas-Bleus." His first original three-act opera, "La Fauvette du Temple" was well received in 1885 at the Folies Dramatiques. "La Bernaise," at the Bouffes Parisiennes in December of the same year proved an immediate success, and enjoyed a long run in London in an English version. Other successful works were: "Les deux pigeons," three-act ballet; the operetta "Le Bourgeois de Calais," the fairy spectacle "Isoline," the three-act operettas "Le Mari de la Reine," "La Basoche," "Mme. Chrysanthème," based on Pierre Loti's novel, for the opening of the Théâtre Lyrique; the four-act ballet "Scaramouche," the operettas "Miss Dollar," "Le Chevalier d'Harmental," "Les Petites Michus," and the ballets "Le Chevalier aux Fleurs," "Une Aventure de la Guimart." B. Dec. 30, 1853, Montluçon; add. Paris.

Messe. *Fr.* and *Gr.* MASS.

Messiah. George Frederick Handel's oratorio, to book by Charles Jennens, selected from the Bible, was begun Aug. 22, 1741, and completed in 24 days. The first performance took place April 13, 1742, in Dublin, for the benefit of the Society for relieving Prisoners, The Charitable Infirmary, and Mercer's Hospital. Much of the work was rewritten before its first publication, 1767. Mozart prepared additional accompaniments for the score, and in 1885 still further additions to the score by Robert Franz were heard in the performance at the Birmingham Festival. The celebrated "Hallelujah Chorus" has caused two others of the same title by Handel to be forgotten, the "Glory to God," the "Amen," and other numbers have been made familiar in English-speaking countries by more frequent performances of this oratorio than of any other work of its class, and to the tremendous and lasting success of the Messiah the poverty of English dramatic music may be partly attributed.

Messidor. Alfred Bruneau's four-act lyric drama, to book by Emile Zola, was first performed Feb. 19, 1897, at the Paris Opéra.

Mesto. *It.* Melancholy.

Mestoso. *It.* Sad.

Mestrino (Niccolo) composed 12 concertos for violin and orchestra, began life as a wandering fiddler, served for a time in the Esterhazy orchestra, was imprisoned, and so perfected himself in jail as a violinist that he became soloist at the Paris Concerts Spirituels and led at the Italian Opera. B. 1748, Milan; d. 1790, Paris.

Mesure. *Fr.* Measure, time.

Metallo. *It.* "Metal," as "bel metallo di voce"; ringing quality of voice.

Metamorphosis. Variation of a theme or subject, leit motif or idée fixé.

Metastasio (Pietro Antonio Domenico Bonaventura) wrote libretti used by Porpora, Jommelli, Hasse, Piccinni, Gluck, Mozart, and Meyerbeer and many other composers, his "Didone abbandonata" alone having served nearly 40 composers, beginning with Sarri, 1724, and ending with Reissiger, 1823. Mozart's "Clemenza di Tito," to the libretto which six other composers had already set, is the only book of this famous poet still heard on the operatic stage, but "Siface," "Siroe," "Catone in Utica," "Ezio," "Semiramide," "Alessandro nell' Indie," "Artaserse," "Demetrio," "Adriano in Siria," "Issipile," "Olimpiade," "Demofoonte," "Achille in Sciro," "Ciro riconosciuto," "Temistocle," "Zenobia," "Antigono," "Ipermestra," "Attilio Regolo," "Il Re Pastore," "L'Eroe

Cinese," "L'isola disabitata," Nitetti," "Alcide al Bivio," "Il Trionfo di Clelia," "Tetide," "Egeria," "Romolo ed Ersilia," "Il Parnasso confuso," "Il Trionfo d'amore," "Partenope," and "Il Ruggiero" were all admired for their poetic qualities and set by famous musicians. Son of a soldier named Trapassi, the name Metastasio was adopted to please his patron Gravina, for whom he translated the Iliad into Italian verse. In 1730 Metastasio became poet laureate to Emperor Charles VI, and thenceforth dwelt in Vienna. Besides his occasional poems and dramatic works, he wrote cantatas, scenas, oratorios, songs, and sonnets, and played harpsichord and composed. B. Jan. 3, 1698, Rome; d. April 12, 1782, Vienna.

Methfessel (Albert Gottlieb) composed the part-songs "Krieger's Abschied," "Rheinweinlied," "Deutscher Ehrenpreis," the opera "Der Prinz von Basra," the oratorio "Das befreite Jerusalem"; became chamber musician at Rudolstadt, 1810, and court chapelmaster at Brunswick, 1832–42. B. Stadt Ilm, Thuringia, Oct. 6, 1785; d. Mar. 23, 1869.

Méthode. *Fr.* "Method"; instruction book; style of teaching.

Metre. Between the syllables and feet of poetry and the beats and bars of music a certain resemblance may be found, and it is possible to express the rhythm of poetry in musical notation, and to suggest musical rhythm by means of the conventional signs for long, short, and common syllables. But in poetry metre depends upon quantity alone, and in music upon emphasis or stress, and hence the nomenclature based upon the length of syllables in classic verse has little value in music, despite the fact that it is occasionally used. The modern tendency in poetry and music alike has been to throw off the shackles and to invent new forms both of metre and of rhythm. Various combinations of syllables and feet are, however, described under their proper heads.

Metrometer. METRONOME.

Metronome. An instrument which enables the composer to indicate the speed at which his works should be performed. It consists of a pendulum kept in motion by clockwork, and having a movable slide by which the number of vibrations per minute may be governed. Thus, when the slide is moved to 60, the pendulum beats 60 times per minute, and when the slide is at 100, the pendulum beats 100 times per minute. The abbreviation M. M. followed by a musical note and a number indicates that with the slider at the number given the note has the value of a single beat. The instrument takes its name from MAELZEL, who was first to manufacture it. Winkel of Amsterdam was the inventor. As now perfected, the instrument has a bell attachment which rings the beats of the bar when that is desired.

Metropolitan Opera House, New York, was opened Oct. 22, 1883, under the management of HENRY E. ABBEY, who had MAURICE GRAU associated with him, in opposition to the lyric productions at the ACADEMY OF MUSIC. After an operatic war lasting two seasons, the Metropolitan remained alone in the field, and was thereafter without opposition in the production of polyglot opera in America until the opening of the MANHATTAN OPERA HOUSE. The building occupies the entire block bounded by Broadway, 7th avenue, 39th and 40th streets, possesses one of the largest stages in America, which was thoroughly modernized by Conried, and has seats for 3700. It was built and owned by a corporation of wealthy men called the Metropolitan Opera House Real Estate Company, who retained for themselves the first tier of boxes (popularly called "the diamond horseshoe"), and leased the management to an impresario. On the financial failure of the Abbey management, DR. LEOPOLD DAMROSCH was placed in charge, and from Italian opera a preference was thereafter shown for German works, especially those of Wagner. In 1891 the house passed into the management of Abbey, Schoeffel, and Grau, and on their fail-

ure was taken over by MAURICE GRAU, who was the first to make opera a source of profit in America. On Grau's retirement, HEINRICH VON CONRIED became impresario, 1903, retiring in 1908 in favour of Messrs. GATTI-CASAZZA and DIPPEL, who planned many improvements for the following season. As noted elsewhere, the first opera house in New York was that of Palma, earlier musical performances having taken place at the Park Theatre or at Castle Garden, now the Aquarium. Palma's gave way in turn to the Astor Place Opera House, opened 1847, which in turn was replaced by the Academy of Music.

Mette. *Ger.* MATINS.

Metzler (Valentine) founded the London house for manufacturing and selling instruments and publishing music known as Metzler & Co., 1790. B. Bingen-on-Rhine; d. about 1840, London. **George Richard** and **George Thomas,** son and grandson of Valentine, continued the business until 1879, when it passed into the hands of Frank Chappell. Trustees of Chappell's estate converted the control into a corporation in 1893.

Metzilloth. *Heb.* Cymbals. The word also occurs as Metzillthaim and Tzeitzelim.

Mexican National Hymn. Otherwise "El Himno Nacional," was first publicly performed in the City of Mexico, Sept. 11, 1854, in connection with the Independence Day celebration. In December, 1853, General Santa Anna, then President of the Republic, issued a decree offering a prize for a "truly patriotic" poem to be approved by the Federal Government. 26 poems were submitted in competition, and that of Don Francisco Gonzalez y Bocanegra, consisting of ten verses of eight lines each and a chorus, received the award. Feb. 5, 1854, a decree was issued announcing a competition for the best setting of Bocanegra's hymn. 16 compositions were submitted, the prize being awarded that of Don Jaime NUNO, a Spanish music master settled in Mexico.

Mexico, City of, was the seat of the Mexican **National Conservatory,** which taught music in all branches, and provided an excellent series of concerts, lately directed by Ricardo CASTRO. Military bands of the republic have acquired an international reputation, and the Conservatory has been the training school of a majority of the bandmasters. The **Opera** has been a notable feature of the season in the Mexican capital for three generations, and in its expenditures in support of music the city in 1908 ranked with Buenos Ayres and Rio de Janeiro.

Meyer (Gregor) composed church music in polyphonic style highly commended by Glareanus; played organ at Solothurm Cathedral, 16th century.

Meyer (Gustav) composed ballets, farces; conducted Leipsic Theatre, 1895; pupil Leipsic Conservatory. B. June 14, 1859; add. Leipsic.

Meyer-Helmund (Erik) composed popular songs, the operas "Margitta," "Der Liebeskampf," the ballets "Rübezahl," and the burlesque "Trischla"; sang in concerts; pupil of Kiel and Stockhausen. B. April 25, 1861, St. Petersburg; add. St. Petersburg.

Meyerbeer (Giacomo) composed the highly successful operas, "ROBERT LE DIABLE," "Les HUGUENOTS," "Le PROPHÈTE," "DINORAH," "L'AFRICAINE," "united to the flowing melody of the Italians and the solid harmony of the Germans the pathetic declamation and the varied piquant rhythm of the French," as his biographer Mendel expressed it. Originally known as Jakob Liebmann Beer, and son of the wealthy banker, Herz Beer, he assumed the name Meyer in compliment to a rich relative whose heir he became. In childhood a pupil of Lauska and later of Clementi, he played the Mozart D minor concerto in public at the age of seven, and was classed among the best of Berlin pianists at nine. Then he studied with Zelter and B. A. Weber, by whose means he became known to Abbé Vogler, with whom he lived at Darmstadt for two years in the most intimate relations, sharing the lessons of C. M. von Weber, gaining in power as a

pianist, and composing his four-part "Sacred Songs of Klopstock," the oratorio "God and Nature," his first opera "Jephthah's Vow," and receiving an appointment as court composer to the Grand Duke. His opera, produced in 1813, failed in Munich, but "Alimelek," produced the same year at Stuttgart was so well received that the manager of the Vienna Kärnthnerthor Theatre undertook to give it. Meyerbeer visited the Austrian capital to assist at rehearsals. Though the opera was soon withdrawn, the young composer was favourably received as a pianist. Moscheles declared few virtuosi could rival him if he chose to make a specialty of his instrument. Acting on the advice of Salieri, Meyerbeer preferred to visit Italy in order to learn how to write for the voice. "Romilda e Costanza," Padua, 1818; "Semiramide riconosciuta," Turin, 1819; "Eduardo e Cristina" and "Emma di Resburgo," Venice, 1820, proved with what facility he could adapt himself to Italian taste and temperament, for they were well received, despite the overwhelming popularity of Rossini. "Margherita d'Anjou," "L'Esule di Granata," and "Crociato" complete the works of this period. He began an opera "Almansor," but it was never finished. "Das Brandenburger Thor," a three-act German work, was offered the Berlin Opera in 1823, but did not receive a hearing. Von Weber, however, had produced his "Alimelek or The Two Califfs" at Prague, and later at Dresden, and he urged his old fellow student to devote himself to German music, and Meyerbeer seems to have promised. The success of "Crociato" resulted in a Paris production in 1826, and Meyerbeer was thereafter French in sympathy and spirit. He went to Berlin to settle his father's estate, then devoted his leisure to the study of the French classics, and returning to Paris in 1831, took with him the score of "Robert." It is said that he had to fee Veron liberally to have this opera produced, but it proved the greatest financial success of the decade. His next work, "The Huguenots," has enjoyed a still more lasting popularity. Recalled to Berlin as General Music Director to Friedrich Wilhelm IV, Meyerbeer there produced "Das Feldlager in Schlesien," the charm of Jenny Lind's voice establishing it in favour. While holding his post at Berlin Meyerbeer produced the "Euryanthe" of his friend von Weber, then deceased, and gave a careful production of "Rienzi," a favour which Wagner returned by denouncing him as a "Jew banker to whom it occurred to compose operas" — not, however, until he had prevailed on Meyerbeer to also produce the "Flying Dutchman." In 1849 Meyerbeer returned to Paris for the performance of his "Prophet," and subsequently began the composition of "L'Etoile du Nord," which was given in 1854 at the Opéra Comique. "Dinorah" was produced at the same house in 1859. "L'Africaine," which the composer had begun in 1838, had occasioned many altercations with Scribe, the librettist. Meyerbeer exchanged this libretto for the book of "Le Prophète," but again took it up in 1863. Though rehearsed by Meyerbeer, this opera was not performed until after his death, which occurred at Paris following his return from England, where he had represented German music at the London Exhibition with his "Overture in the form of a March." Other works in addition to the operas named were incidental music to the tragedy "Struensee," written by his brother Michael; choruses for the "Eumenides" of Aeschylus, the festival play "Die Hoffest von Ferrara"; "Le Génie de Musique à la Tombe de Beethoven," for soli and chorus; the cantata "Maria und ihr Genius," soli and chorus (for the silver wedding of Prince and Princess Charles of Prussia), the eight-part serenade "Brant-geleite aus der Heimath"; Ode to Rauch the sculptor, soli, chorus, and orchestra; Festal Hymn for the silver wedding of the King of Prussia, soli and chorus; cantata for the unveiling of Gutenberg's

statue at Mainz, four voices; "March of the Bavarian Archers," cantata for four voices and male chorus with brass instruments in accompaniment; "Freundschaft," male quartet; Coronation March, 1863; Grand March for the Schiller Festival of 1859; songs, church music, including Psalm xc, a Stabat Mater, Miserere, Te Deum. B. Sept. 5, 1791, Berlin; d. May 2, 1864, Paris. See biographies by Mendel, Weber, A. de Lassalle, Pougin, and Blaze de Bury.

Mezza or **Mezzo.** *It.* "Half," as **Bravura,** semi-bravura style; **Manica,** half shift; **Piano,** rather soft; **Soprano,** voice midway between soprano and contralto; **Tenor,** voice ranging midway between tenor and baritone; **Tuono,** half-tone; **Voce,** half voice or moderate tone.

M. F. Abbreviation for Mezzo Forte or moderately loud.

M. G. *Fr.* Abbreviation for Main Gauche or Left Hand.

Mi. The note E; in Solmisation the leading note.

Mi Bémol. *Fr.* The note E flat.

Mi Bémol Majeur. *Fr.* Key of E flat major.

Mi Bémol Mineur. *Fr.* Key of E flat minor.

Mi Contra Fa est diabolus in musica. "Mi against fa is the devil in music." Formula of the contrapuntists warning against the use of the TRITONE.

Michael (Rogier) composed 52 choral bearbeitungen published in the Dresden Gesangbuch, 1593; chapelmaster to the court of Dresden, 1587–1619. **Tobias** composed sacred music in five-parts and secular pieces for voice and instrument in concerto style, published as "Musikalischer Seelenlust," 1634–35; became cantor of the Leipsic Thomaskirche, 1631. B. 1592, Dresden; son of ROGIER; d. 1657, Leipsic.

Micheli(Romano) composed canons, madrigals, church music, wrote controversial works on music; priest and church chapelmaster in Modena and Rome. B. about 1575, Rome; d. after 1659, Rome.

Micrologus. Two celebrated mediæval books on music bear this title, which means (*Gr.*) "having regard to small things." That of GUIDO D'AREZZO was written about 1024, and gives the theory of music as then understood. In 1904 a new edition of this work was prepared by Dom Ambrogio Amelli, Order of St. Benedict, Prior of Monte Cassino. The "Musice Active Micrologus" of Andreas Ornithoparcus appeared in Leipsic, 1517. It is a reprint of the Latin lectures on music delivered by the author at various German universities. An Eng. trans. by John Dowland was published in London, 1609.

Microphone. An instrument for magnifying sound.

Midas. Popular English ballad opera was first performed at Covent Garden, London, 1764. A revised edition of the music selected from the songs of the day was published by Birchall, 1802. The book was by Kane O'Hara.

Middle C. The note c′ which occupies the first ledger line below the treble staff, the first ledger line above the bass staff, and is indicated by the C clef.

Mi Dièse. *Fr.* The note E sharp.

Midland Institute, of Birmingham, Eng., includes a Music School having in 1908 nearly 1000 students in its various departments. Granville Bantock became the first principal in 1900, and in 1903 Sir Edward Elgar became a Visitor and conducted the students' concerts, which were largely devoted to classic works of the first order. The school is an outgrowth of the Birmingham and Midland Institute, incorporated in 1854.

Midsummer Night's Dream. Felix Mendelssohn's overture was composed in 1826, and first performed the following year in Stettin. The Suite, which contains the famous Wedding March, and in all 12 numbers, was first performed Oct. 14, 1843, at the New Palace, Potsdam, having been composed at the request of the King of Prussia.

Mignon. Ambroise Thomas's three-act opera, to book by Carré and Barbier, was first performed Nov. 17,

1866, at the Paris Opéra Comique. It is based on Goethe's "Wilhelm Meister." "Mignon," a child of noble birth stolen by the Gypsies, is ordered to perform the egg dance in the court of a German inn. Worn out with her journey, she refuses. Giarno, leader of the Gypsies, is about to beat her, when Lotario, harper to a band of strolling players, interferes. The Gypsy then turns on him, but Wilhelm Meister ("Guglielmo"), who has joined the players because of his love for Filina, their leading lady, interferes, rescuing both the old man and the child. To save Mignon from further persecution, Filina gives money to the Gypsies, and Mignon, dressed as a page, becomes Wilhelm's attendant. The child loves Wilhelm, who is engrossed by Filina. Jealous of the actress, Mignon determines to throw herself in the lake near a castle at which the players are received, but the sweet tones of Lotario's harp appeal to her better nature. She tells her grief to Lotario, and expresses the wish that the castle in which the beautiful actress is playing may be struck by lightning. At last the play is over. Filina, coming from the castle, sends Mignon back for some flowers which she has forgotten. But Lotario, half mad with his own grief, has fired the castle, and as the flames burst out, Wilhelm rushes into the burning building and rescues her. The last act opens in Lotario's house in Italy, whither Mignon has been taken to recover from the illness attendant upon the shock. In her delirium she reveals her love for Wilhelm. Then it is discovered that Mignon is really Sperata, the long lost daughter of Lotario, Marquis of Cypriani, who became a harper in order that he might search for her. Filina renounces Wilhelm in favour of Frederick, another lover, and Wilhelm and Mignon are united. The original cast included: Mignon, Galli-Marie, mez. sop.; Wilhelm, Achard, ten.; Lærtes, Conders, bar.; Lotario, Battaille, bass; Filina, Cabel, sop. The principal musical numbers are: Act I: "Non conosci il bel suol" ("Kennst du das Land"), Mignon; "Leggiadre rondinelle" (Swallow Song), Mignon and Lotario; Act. II: "A maraviglia!" Filina; "Son io che mi specchio?" Mignon; "Addio Mignon," Wilhelm; "Sofferto hai tu?" Lotario and Mignon; "Io son Titania," Filina; Act III: "Ah! non credea," Wilhelm; "Ah! son felice," Wilhelm and Mignon.

Mikado. Sir Arthur Sullivan's comic opera, to book by W. S. Gilbert, was first performed Mar. 14, 1885, at the London Savoy Theatre, and speedily became popular throughout the English-speaking world. The music is charming, the book capital fun, but although the piece is Japanese in name only, its performance was forbidden by the Censor in 1907 in Great Britain, on the ground that it might wound the sensibilities of the Japanese people.

Milan has been one of the chief centres of Italian music since the 16th century. In April, 1908, the 100th anniversary of the establishment of the great conservatory now called the "**Real Conservatorio di Musica Giuseppe Verdi Milano**" was celebrated by a great music festival in which the friends and alumni of the institution were welcomed from all parts of the world. The management of the celebrated opera house "Teatro alla SCALA," of the Società de Quartetto, the Società dei Concerti Sinfonici, the Società di Amici della Musica, contributed to the success of this notable occasion by an appropriate series of representations, a feature of which was the performance of a theme with variations for orchestra, and a four-part Psalm à capella for which Sonzogno awarded prizes of 3000 and 2000 lire. The committee in charge consisted of Arrigo Boito, Giuseppe Gallignani, Umberto Giordano, Giacomo Orefice, Giacomo Puccinni, Giulio Ricordi, Edoardo Sonzogno, Arturo Toscanini. Napoleon ordered the establishment of the Conservatory in 1807, but it was not until the following year that the viceroy, Eugene Beauharnais, found a home for it in the old convent at-

tached to the Church of Santa Maria della Passione. The regulations were drawn up by Gian Simone Mayr, and the first president was Bonifazio Asioli, the faculty consisting of Federigi, Secchi, Ray, Piantanida, Negri, Rolla, Sturioni, Andredi, Adami, Belloli, Buccinelli. During the occupation of Milan by the Austrians, 1848–49, troops were quartered in the Conservatory buildings, but the professors gave lessons at their homes, preserving the continuity of instruction. The following year, when the Conservatory reopened, the courses were enlarged by President Lauro Rossi. Since that time the Conservatory has given complete musical and literary education. In 1908 the faculty consisted of Giuseppe Gallignani, president; Vincenzo Ferroni, Gætano Coronado, composition; Michele Saladino, Luigi Mapelli, counterpoint and fugue; Amintore Galli, Carlo Gatti, harmony; Alberto Leoni, Vincenzo Pintorno, Paolina Vaneri Filippi, singing; Vincenzo Appiani, Giuseppe Frugatta, piano; Luigi Maurizio Tedeschi, harp; Luigi Mapelli, organ; Gerolamo De Angelis, Marco Anzoletti, Enrico Polo, violin and viola; Giuseppe Magarini, 'cello; Italo Caimmi, doublebass, Antonio Zamperoni, flute, Alfredo Carlotti, oboe; Romeo Orsi, clarinet; Antonio Torriani, bassoon; Carlo Fontana, horn; Serse Peretti, trumpet and trombone; Ettore Pozzoli, theory and solfeggio; Guglielmo Andreoli, assistant, piano; Paolo Maggi, assistant, harmony; Amintore Galli, history and liturgy; Lodovico Corio, poetic and dramatic literature; Ginevra Povoni, declamation and dramatic art; Eugenio De' Guarinoni, secretary of the faculty.

Milanollo (Teresa) became one of the most noted of women violinists. Hearing the instrument played in church at four, she forced her father to give her one, and after a few lessons from G. Ferrero developed such skill that at six she was taken to Turin and placed under Gebbaro and Mora, played in concerts with success, and at ten appeared at the Opéra Comique concerts in Paris. She then toured Holland with Lafont, and subsequently throughout Europe; retiring after her marriage to Parmentier, a French military engineer, only appearing thereafter at a series of highly successful charity concerts. She composed an Ave Maria for male chorus and some pieces for violin. B. Aug. 28, 1827, Savigliano, near Turin; d. Paris, Oct. 25, 1904. **Maria** played violin, accompanying her sister TERESA on her many tours. B. July 19, 1832, Savigliano; d. Oct. 21, 1848, Paris.

Milde, von (Hans Feodor) created the rôle of Telramund at Weimar; pupil of Hauser and Manuel Garcia. B. April 13, 1821, Petronek, near Vienna. **Rosa Agthe** created the rôle of Elsa at Weimar, where she sang with her husband HANS FEODOR for many years. B. June 25, 1827, Weimar. **Rudolph** sang bar. at the Weimar opera, debut 1883, Metropolitan Opera House, New York, 1886–88; taught Stern Conservatory, Berlin, until 1894, when he returned to the operatic stage. B. Nov. 29, 1859, Weimar; son of HANS FEODOR; add. Berlin.

Mildenberg (Albert) composed "Michaelo," accepted for performance in the Vienna Royal Opera, and also for Munich, Prague, Salzburg and Budapest. This opera, composed in 1906, was based on the Life of Michelangelo, and was the first work of its kind by a native of the United States accepted for performance in Europe. An earlier opera, "Rafaelo," had not been disposed of in 1908, but in the fall of that year Mildenberg had undertaken an opera for the Mozart Theatre, Vienna, in collaboration with Dr. Wüllner. Pupil of Paul Hermann, and later of Rafael Joseffy, Mildenberg made his first success with his songs, "The Violet," "Ich liebe dich," "The Ivy Leaf," and the piano pieces "Barcarolle," "Astarte," and "Arabian Nights," which were followed by the successful comic operas "The Wood Witch" and "Princess Delft." B. Jan. 13, 1875, Brooklyn, New York; add. New York City.

Milder-Hauptmann (Pauline Anna) sang sop., creating the rôle of Fidelio in Beethoven's opera of that name, and excelling in the Gluck operas; court singer at Berlin. B. Dec. 13, 1785, Constantinople; daughter of an Austrian courier; d. May 29, 1838, Berlin.

Militairement. *Fr.* Military.

Militarmente. *It.* Military.

Military Band. BAND of wind instruments.

Military Drum. Side DRUM.

Miller (Dr. Edward) wrote "The Elements of Thoroughbass and Composition," London, 1787; composed songs, flute sonatas, and harpsichord music; published "Psalmes of David for the use of Parish Churches" including the tune "Rockingham"; played organ, Doncaster; pupil of Dr. Burney. B. 1731, Norwich; d. Sept. 12, 1807, Doncaster.

Millico (Giuseppe) composed three operas, three cantatas, songs; sang sopranist roles in Vienna and London opera. B. Poviglio, Modena, 1739; d. after 1780.

Millöcker (Karl) composed "Il Guitarrera," known in German as "Der Bettelstudent" and highly popular in English as "The Beggar Student," and other successful farces. Pupil of the Vienna Conservatory der Musikfreunde, he became chapelmaster at Gratz, 1864, then accepted a theatrical engagement in Vienna, and was made conductor and composer of the Theater an der Wien, 1869. His works include "Der Todte Gast," "Die Beiden Binder," "Diana," "Frauenlnsel," "Ein Abenteuer in Wien," "Das Verwunschene Schloss," "Gräfin Dubarry," "Der Feldprediger," "Der Vice-Admiral," "Die Sieben Schwaben" ("The Seven Swabians"), "Der arme Jonathan" ("Poor Jonathan"), "Das Sonntagskind," "Gasparone," "Nordlicht." B. May 29, 1842, Vienna; d. Dec. 31, 1899, Vienna.

Mills (Robert Watkin) sang bass rôles at British and American festivals and in concert, debut at the Crystal Palace, London, 1884. and in America at a Cincinnati May Festival. Mills' voice ranged from E flat to f'. He studied with Edwin Holland, London; F. Blasco, Milan; Sir J. Barnby, Randegger, and Blume, London. B. Painswick, Gloucestershire, Mar. 4, 1856; add. London.

Mills (Sebastian Bach) played piano, debut before Queen Victoria at seven, and each season at the New York Philharmonic Concerts, 1859–77, with occasional tours of America and Europe; pupil of his father, of Cipriani Potter, and the Leipsic Conservatory. B. Mar. 1, 1838, Cirencester, Eng.; d. Dec. 21, 1898, Wiesbaden.

Milton (John) composed the six-part madrigal "Fair Oriana in the morn," published in "The Triumphes of Oriana," 1601, psalms, other church music, a 40-part "In Nomine"; a master of the Scrivener's Company, 1634; father of the poet. B. Stanton St. John, near Oxford, about 1563; d. about 1646, London.

Minaccevole or Minacciando. *It.* Menacingly.

Minaccevolmente. *It.* In a threatening manner.

Mineur. *Fr.* Minor.

Mingotti (Regina) sang sop. in opera, ousting Faustina from Dresden, and later winning favour in various European capitals. Daughter of Valentini, an Austrian army officer, she married the impresario of the Dresden opera at 14, then studied with Porpora, and mastering French and Spanish as well as German for singing purposes. B. 1728, Naples; d. 1807, Neuburg on the Danube.

Minikin. Small gut string for lutes and viols.

Minim. Half-note.

Minnesinger. The poets and musicians who produced the minnelieder or love songs of Germany in the 12th and 13th centuries were usually of noble birth like the TROUBADOURS. The type is portrayed in TANNHÄUSER. Eventually the Minnesingers died out to be succeeded by the plebeian MEISTERSINGERS.

Minnim. *Heb.* Word occurring in the Psalms rendered in the Eng. version as "stringed instruments."

Minor. *L.* "Less, smaller." Minor intervals contain one semitone less than major. The minor third is characteristic of scales in the minor mode.

Minor Canon. Priests skilled in music who supervise services in collegiate and cathedral churches.

Minstrels. The attendants of the Troubadours, most of whom were able to play the rebec and accompany their masters, were so called. A strolling musician; performer in NEGRO MINISTRELSY.

Minuet. Stately dance in triple time, said to have originated in Poitou about the middle of the 17th century. The earliest music in minuet form is that of Lulli. The dance became popular at the court of Louis XIV, the monarch often displaying his skill in this measure, and thence it spread to the English court. It was soon adopted as one of the movements of the Suite, whence it passed to the Sonata. Minuets are to be found in the works of Bach, Haydn, Mozart. Beethoven, however, substituted the Scherzo in his symphonies.

Minuetto. *It.* Minuet.

Mirecourt. A town in the Vosges which has become famous for its production of the cheaper class of violins. The VUILLAUME family originated there, as well as other well-known families of French violin makers. In 1867 Thibouville-Lamy organized several of the small factories under his own management, installed machinery, and soon attained a yearly output of 40,000 instruments, giving employment to 5000 people.

Mireille. Charles F. Gounod's five-act opera to book by Carré, based on a poem of Mistral's, was first performed Mar. 19, 1864, at the Théâtre Lyrique, Paris.

Miscella. MIXTURE stop.

Miserere Mei Deus. *L.* "Have mercy upon me, O God." These words, with which the 51st Psalm opens, give it the name Miserere. This Psalm forms part of the service of the TENEBRÆ, sung in Roman Catholic churches for three days in Holy Week ending with Good Friday. Gregorio Allegri's setting of the Miserere is the one used in the famous services held in the Sistine Chapel at Rome.

Mishrokitha or **Masrakitha.** *Heb.* Syrinx or PAN'S PIPES.

Misura. *It.* Measure, bar.

Missa. *L.* and *I.* MASS, as **Brevis,** short mass; **Canonica,** canonical mass; **Cantata,** sung mass; **Pro Defunctis,** mass for the dead or requiem; **Solemnis,** solemn or high mass.

Misshällig. *Ger.* Dissonant, discordant.

Missklang. *Ger.* Discord, cacophony.

Misterioso. *It.* Mysterious.

Misteriosamente. *It.* Mysteriously.

Misurato. *It.* Measured, strict tempo.

Mit. *Ger.* "With."

Mitchell (John) managed comic opera companies in London and the first English performance of Rossini's Stabat Mater, 1842. B. London, April 21, 1806; d. Dec. 11, 1874.

Mitlaut. *Ger.* Concord, consonance.

Mittel. *Ger.* Middle, as **Stimme,** middle part or voice; **Cadenz,** imperfect CADENCE.

Mittenwald has been the chief seat of the Bavarian instrument makers since 1684, when Matthias Klotz, a pupil either of Stainer or Nicholas Amati, settled there. Sebastian, son of Matthias, was the most notable member of the family, which made instruments for more than 200 years. The Hornsteiners, Neuners, Baaders, and Reiters were other families distinguished as instrument makers, a craft which gave employment to more than 500 Mittenwalders in 1908.

Mixed Cadences contain characteristic chords of both Plagal and Authentic CADENCES.

Mixed Modes embrace the compass of both Authentic and Plagal MODES.

Mixed Voices. Chorus of both male and female voices.

Mixolydian. The seventh ecclesiastical MODE having G as its Final.

Mixture. Organ stop with from two to five, but usually three ranks of pipes giving high harmonics of the ground tone, and used in combination with foundation and compound stops.

Mizler von Kolof (Lorenz Christoph) founded the Leipsic "Association for Musical Science," 1738, of which Bach, Graun, and Handel were members; wrote on Thoroughbass; edited musical periodical; pupil of J. S. Bach; became a magistrate. B. July 25, 1711, Heidenheim, Würtemburg; d. 1778, Warsaw.

Mock Doctor. English title of Charles F. Gounod's "MÉDECIN MALGRÉ LUI."

Mode. In modern music all scales are either in the MAJOR or MINOR mode. The genesis of the scale or mode and the genera by which an even greater variety of material was afforded for the construction of melody than now exists have already been explained under the head of GREEK MUSIC. The Latin people having always borrowed from the Greeks in the matter of art, it was natural for the church musicians of the early centuries of the Christian era to adapt as far as they were able the Greek theories and nomenclature of music to that used in worship. Tradition has it that St. Ambrose employed four Modes, and that St. Gregory added four Plagal to these Authentic Modes, and it is at least certain there are eight Gregorian Tones corresponding to eight Modes. These Modes differed not in tonality, for the compass of each is to be found on the white keys of the piano, but in pitch. The introduction of a chromatic in the cantus firmus or melody was alike forbidden by church law and by taste. Later the use of B flat was allowed when necessary to avoid a TRITONE, and with the growth of polyphonic music chromatics were introduced in other parts than the cantus firmus, in performance, but not in notation, a practice which gave rise to the term MUSICA FICTA. The eight Modes which served from the time of Gregory were ascending scales, and were distinguished at first by the Dominant, which served as the reciting note in most of the PLAIN-SONG melodies, and more especially in later ages by the Final, which corresponded in importance with the modern Tonic or Key Note. In an Authentic Mode, the lowest note was the Final. In the corresponding Plagal Mode, the same note served as a Final, although the compass extended a fourth lower. Where a melody required the compass of both an Authentic Mode and its Plagal, it was said to be in a Mixed Mode. Greek names were at first given the Modes, which afterwards came to be designated by number, and at the time of their chief importance, the Modes had the following names and compasses, the Dominant and Final of each being enclosed in brackets: First Authentic or Dorian, D to d (a D); Second Plagal or Hypodorian, A to a (F D); Third Authentic or Phrygian, E to e (b E); Fourth Plagal or Hypophrygian, B to b (a E); Fifth Authentic or Lydian, F to f (c F); Sixth Plagal or Hypolydian, C to c (a F); Seventh Authentic or Mixolydian, G to g (d G); Eighth Plagal or Hypomixolydian, D to d (c G). In the period of transition between the Modal and Tonal systems attempts were made to increase the number of the Modes to 12 and even 14, but these only added to the confusion of the theorists.

Mix (Jennie Irene) wrote music criticism for the Pittsburgh "Post" and serial newspaper articles including "Informal Talks About Great Composers"; pupil of Franklin Barrett, Cleveland, Ohio. B. Feb. 7, 1870; add. Pittsburgh, Pa.

Moderatissimo. *It.* Very moderate.

Moderato. *It.* Moderately.

Moderazione, con. *It.* With moderation.

Modinha. Portuguese love song.

Modulation. Change of key, as Diatonic, when accomplished by the use of chords from relative keys; Chromatic, by means of non-relative keys; Enharmonic, when effected by

the alteration of NOTATION; **Final**, or complete, when a new tonality is established; **Partial**, or passing, when the change of key is only transient.

Modulazione. *It.* Modulation.

Moduliren. *Ger.* To modulate.

Modus. *L.* MODE; KEY; SCALE.

Molinara. Giovanni Paisiello's opera, first performed at Naples, 1788, contains the song "Nel cor più non mi sento" upon which Beethoven wrote six variations, and which became popular in England as "Hope told a flattering tale."

Molinaro (Simone) composed church music interesting as early specimens of harmonic writing; became chapelmaster of Genoa Cathedral, 1599, in succession to his uncle and teacher, G. B. dalla Gostena.

Molique (Wilhelm Bernard) composed six violin concertos, eight string quartets, the oratorio "Abraham," Norwich Festival, 1860, a symphony, two masses; led the Stuttgart Royal Orchestra, 1826–49; toured Europe as violin virtuoso; pupil of Rovelli and Spohr B. Oct. 7, 1802, Nuremberg; d. May 10, 1869, Cannstadt.

Moll. *Ger.* Minor.

Molle. *L.* "Soft." Name for B flat, the first chromatic permitted in mediæval music.

Mollemente. *It.* Softly.

Mollenhauer (Edward R.) was among the first to establish a conservatory of music in America; composed two operas, three symphonies, chamber music; played violin; pupil of Ernst. B. April 12, 1827, Erfurt; settled in New York, 1853. **Emil** played violin; conducted Boston Handel and Haydn Society. B. 1855, Brooklyn; nephew of EDWARD R.; add. Boston.

Moller (Joachim) composed Passions and other sacred music; played organ St. Blasius, Mühlhausen, of which city he was a senator; known as von Burck or Burgk. B. Burg, Magdeburg, 1541; d. May 24, 1610.

Molltonart. *Ger.* Minor key.

Molltonleiter. *Ger.* Minor scale.

Molto. Very much, as **Allegro**, very quick; **Sostenuto**, much sustained.

Monasterio, de (Jesus) played violin, debut at seven, distinguishing himself in quartet and as soloist; taught Madrid Conservatory; pupil of De Beriot. B. April 18, 1836, Santander; d. Sept. 28, 1903, Santander.

Monaulos. *Gr.* Flute-a-bec or reed-pipe.

Mondonville, de (Jean Joseph Cassanea) composed the opera ballet "Le Carnaval du Parnasse," 1749, the opera "Titon et l'Aurore," oratorios; conducted the Paris Concerts-Spirituel, 1755–62; played violin; protégé of Mme. de Pompadour. B. Dec. 24, 1711, Narbonne; d. Oct. 8, 1772, Belleville near Paris.

Monferrina. *It.* Peasant dance.

Mongini sang ten. rôles in London opera, 1859–73; d. 1874, London.

Moniuszko (Stanislaus) composed "Die Gräfin," "Der Paria," and in all 14 operas, five masses, "Le Cosaque" and other songs, chorals; played organ; taught Warsaw Conservatory. B. Minsk, May 5, 1820; d. June 4, 1872, Warsaw.

Monk (Dr. Edwin George) composed anthems, a service; edited Anglican church music; compiled libretti for oratorios; organist and choirmaster York Cathedral; pupil of Hullah, Phillips, Macfarren. B. Dec. 13, 1819, Frome, Somerset; d. Jan. 3, 1900, Radley, near Oxford.

Monk (William Henry) became choirmaster, organist, and teacher, King's College, London; taught National Training School for Music, 1876; edited church music, lectured. B. Mar. 16, 1823, London; d. Mar. 1, 1889, London.

Monochord. An instrument consisting of a sound board and single string with a movable bridge, used for determining the nature of intervals and pitch; CLAVICHORD; MARINE TRUMPET.

Monocordo. *It.* Indicates that a passage is to be played on one string.

Monodia. *It.* MONODY.

Monodie. *Fr.* MONODY.

Monodrama. Dramatic work for a single performer.

Monody. Song for single voice, generally applied to sacred songs of the Homophonic School, and the form employed in early operas and oratorios.

Monotone. Declamation of words on a single tone.

Monpou (François Louis Hippolyte) composed "La Reine Jeanne" and other once popular light operas; "Si j'étais petit oiseau" and other songs to words by Beranger, De Musset and Hugo; played organ Paris churches; pupil of Porta, Chelard and Fétis. B. Jan. 12, 1804, Paris; d. Aug. 10, 1841, Orleans.

Monro (George) composed music for Fielding's "Temple Beau," 1729, popular songs; played organ and harpsichord. D. about 1731.

Monro (Henry) composed sonata for violin and piano, songs; played organ; pupil of Ashley, Dussek, Dittenhofer and D. Corri. B. 1774, Lincoln, Eng.

Monsigny (Pierre Alexandre) composed the highly successful "Félix, ou l'enfant trouvé," Nov. 24, 1777, Paris Opéra Comique, and many earlier operas which were well received, but ceased composing after completing the work named; became Inspector at the Paris Conservatoire, member of the Institute and Chevalier of the Legion of Honor. Of noble birth, Monsigny obtained a government clerkship in 1749, which gave him leisure to devote to music, developed much skill as a violinist, prosecuted his studies while a member of the household of the Duke of Orleans, and produced "Les Aveux indiscrets," his first operatic work, after only five months' study of composition. The Revolution swept away his fortune, he resigned his appointment at the Conservatoire, but was allowed a pension of about $500 per annum by the Opéra Comique in recognition of former services. B. Oct. 17, 1729, Fauquembergue, near St. Omer; d. Jan. 14, 1817.

Montagnana (Antonio) sang bass in London opera under Handel, 1731, and later under Porpora, returning to Handel's company, 1738.

Montagnana (Domenico) made excellent instruments of the viol family; pupil of A. Stradivarius, but remained comparatively unknown because many of his instruments bore counterfeit labels of Stradivarius and Bergonzi. B. 1700; d. 1740, Venice.

Montanari (Francesco) composed 12 violin sonatas; played violin in orchestra of St. Peter's, Rome, 1700 to 1730, when he died of a broken heart (Burney) because Bini outplayed him.

Montant. *Fr.* Ascending.

Monte, de (Filippo) composed 30 books of madrigals, two books of masses; became chapelmaster to the Emperors Maximilian and Rudolph II; treasurer and canon Cambrai Cathedral; known also as Philippe de Mons. B. about 1521, Mons or Mechlin; d. July 4, 1603.

Montéclair, de (Michel Pignolet) composed the opera ballet "Festes de l'Ete," 1716; the opera "Jephté," 1732; played and taught violin; in boyhood chorister, Langres Cathedral, later doublebass player, Paris Opéra. B. 1666, Chaumont; d. 1737, St. Denis.

Monter in Ut, Re, etc. *Fr.* To sing the scale of c, d, etc.

Monteverde (Claudio) invented the harmonic style of composition still in vogue, to the utter destruction of the polyphonic system, which had reached its culmination in Palestrina, and from 1584, when his first book of "Canzonette a tre voci" appeared in Venice, exemplified the unprepared entrance of dissonances such as the dominant seventh and ninth, and with tongue and pen defended the harmonic system against the bitter attacks of the contrapuntists. Monteverde, or as he sometimes signed himself, Monteverdi, entered the service of the Duke of Mantua in boyhood as a violinist. His talent attracted general attention, and the first publication referred to was issued when he was but sixteen. Possibly, although he was a pupil of Ingegneri, the Ducal chapelmaster, the violation of counterpoint in this and in subsequent early books of madrigals may have been owing to

ignorance. The "Cruda Amarilli" of his Fifth Book of Madrigals, 1605, was the beginning of the revolution in art. Artusi of Bologna published a severe attack on the young composer under the title "Delle imperfettione della moderna musica," to which Monteverde replied by a letter prefixed to his next work, addressed "Agli studiosi lettori," and disputes among the musicians became so bitter that Monteverde visited Pope Clement VIII to enlist the sympathy of the church in his new style. In 1602 he became chapelmaster at Mantua, and five years later, on the occasion of the marriage of the duke's son, produced his opera "Orfeo," which was orchestrated for 36 instruments, and is said to have embodied what are still regarded as "new conceptions" in opera. "Arianna," a serious opera which had a great success, but which is no longer extant, and "Il ballo delle ingrate," a mythological spectacle, were the remaining works of the composer during his residence in Mantua, which he quitted, 1613, to become chapelmaster at St. Mark's, Venice. There he received a salary of 300 ducats, the use of a house, an allowance for his expenses in moving, and in 1616 had his salary increased to 500 ducats, or more than twice as much as any of his predecessors had received. Notwithstanding the enmity of the theorists, he was soon the most popular composer in Europe. Among the works which spread his fame abroad were a Requiem for Duke Cosmo II of Florence, "Il Combattimento di Tancredi e Florinda," a dramatic interlude, "Licori, la finta pazza," for the court of Parma; the cantata "Il Rosajo florito," the opera "Proserpina rapita," and a mass with trombone accompaniment to the Gloria and Credo, in thanksgiving for the cessation of a plague which had ravaged Venice. In 1633 Monteverde was admitted to the priesthood, and was not again heard of as a composer until 1637, when the first opera house was opened in Venice. "L'Adone" was written for this occasion, and later he composed the operas "Le Nozze di Enea con Lavinia," "L'Incoronazione di Poppea" (his last work), and the ballet "Vittoria d'Amore." Three volumes of church music, eight books of madrigals, a set of scherzi musicali, the volume of canzonettes of 1584, and "Orfeo" survive in printed form. B. May, 1567, Cremona; d. Nov. 29, 1643, Venice.

Montgomery (Hugh, Earl of Eglintoun) composed Strathspeys published anonymously by Gow in Edinburgh, songs, marches, etc. B. Nov. 29, 1739; d. 1819.

Monticelli (Angelo Maria) sang sopranist rôles with complete success in Rome, debut 1730, later in Venice, London, Vienna, and Dresden. B. about 1710, Milan; d. 1764, Dresden.

Montigny-Remaury (Fanny M. Caroline) played piano, touring Europe with success; pupil of her sister, Mme. Ambrose Thomas; and of the Paris Conservatoire, first prize, piano, 1858; prize, solfège, 1859; first prize, harmony, 1862. B. Jan. 21, 1843, Pamirs; add. Paris.

Montre. *Fr.* Pipes, generally diapason, mounted and "shown" in the front of an organ.

Morceau. *Fr.* Small composition; excerpt.

Mordente. *It.* Beat, shake, passing turn.

Monzani (Theobald) played flute; manufactured flutes and published music in London in partnership with Cungdor or Cundon, 1804–20. A son also became known as a flautist.

Mood. Distinction as to the duration of the Large, Long, and Breve, in obsolete notation, depended upon signs which indicated that the Mood or Mode was Greater or Lesser.

Moonlight Sonata. Ludwig von Beethoven's sonata for harpsichord or piano, Op. 27, was published in Mar., 1802, with a dedication to Contessa Giulietta Guicciardi. The composer did not class it with his best works. The title comes from a criticism written by Rellstab, describing the first movement as resembling a boat on Lake Geneva in moonlight. Beethoven was content to style it "Sonata quasi una fantasia."

Moore (Homer) composed the opera "The Puritans," St. Louis, 1902; taught music. B. America; add. St. Louis.

Moore (Thomas) wrote 125 songs, including "The Last Rose of Summer" and "The Harp that Once Through Tara's Halls," published as "Irish Melodies," and set to traditional Irish tunes. These songs brought him about $600 each, showing that their popularity must have been as immediate as permanent. For his "Canadian Boat Song," "Love thee, dearest," and several other poems, Moore also composed original melodies, and he was sufficiently skilled in music to sing his songs to his own accompaniment. His "LALLA ROOKH" has been the subject of many operas. B. May 28, 1779, Dublin; d. Sloperton Cottage, Devizes, Feb. 25, 1852.

Moorehead (John) composed music for "The Philosopher's Stone," 1795, and other Covent Garden productions; played violin; in early life a sailor, then bandmaster. B. Ireland; hanged himself, near Deal, 1804.

Mooser (Aloys) built organs in Fribourg and Berne; made pianos. B. 1770, Fribourg; d. Dec. 19, 1829, Fribourg.

Morales (Cristofero) composed 16 masses and other church music still sung in the Sistine Chapel; chapelmaster at Toledo and Malaga Cathedrals; then member of the papal choir. B. Jan. 2, 1512, Seville; d. June 14, 1553, Seville or Malaga.

Moralt (Joseph) was concertmeister of the Munich court orchestra, 1800–28, and with his brothers, Johann Baptist, Philipp, and George, organized a string quartet which was celebrated for its performance of Haydn's chamber music. B. 1775; d. Munich, 1828. **Johann Baptist** composed a mass, two string quartets, two symphonies and "Leçons methodiques" for violin. B. Jan. 10, 1777; d. Oct. 7, 1825, Munich.

Moravian Choirs, of which there were a number in Pennsylvania, composed of devout members of the United Brethren, have always shown an especial fondness for the sacred works of Johann Sebastian Bach. One of these organizations in Bethlehem, Pa., gave the first complete American production of Bach's Mass in B minor, Mar. 27, 1900, under direction of J. F. WOLLE, and at subsequent Bach Festivals, complete performances of the Christmas Oratorio and the St. Matthew Passion. The festivals drew visitors from all parts of the United States, and were highly commended by musicians and critics, but were temporarily suspended on Mr. Wolle's departure for California, 1905. In 1908 a large choir, carefully trained for the purpose, gave a Bach Festival at Montclair, N. J.

Morelli (Giovanni) sang bass in London opera, and at the Handel Commemoration, 1787.

Morendo. *It.* "Dying away." Indicates that the speed and tone shall be diminished.

Moresca. *It.* Moorish dance.

Mori (Nicolas) played violin; published music in London in partnership with LAVENU, whose mother he married. B. 1796 or 1797, London; d. June 14, 1839. **Frank** composed the cantata "Fridolin," and the operetta "River Sprite." B. London, Mar. 21, 1820; son of NICOLAS; d. Aug. 2, 1873. **Nicolas, Jr.**, composed music to Gilbert's "Wicked World," and Psalm cxxxvii. B. London, Jan. 14, 1822; son of NICOLAS.

Moriani (Napoleone) sang ten. in opera, debut 1833, Pavia, later in Lisbon, Madrid, Barcelona, and Vienna; favourite singer of Mendelssohn's; Knight of the Order of Isabella. B. Mar. 10, 1808, Florence; d. Mar. 4, 1878.

Morigi (Angelo) composed six sonatas and six concerti grossi for violin; played violin in Parma court orchestra; pupil of Tartini. B. 1752, Rimini; d. 1788, Parma.

Morisco. *It.* In Moorish style.

Morisseau made violins by carving back, sides and neck from a single piece of wood, having conceived the idea while making wooden shoes. The instruments are described in a bulletin

of 1864 from the "Société d'Encouragement pour l'Industrie Nationale."

Moritz (Landgraf of Hesse-Cassel) published a Lutheran hymnal, 1601, containing 24 tunes of his own composition; composed Latin psalms and motets; patronized Heinrich SCHUTZ; was forced to retire after embracing the Calvinistic creed. B. May 25, 1572; d. Mar. 14, 1632.

Morlacchi (Francesco) composed a coronation cantata for Napoleon, Milan, 1808, while still a student, many highly successful operas including "Le Danaide," 1810, Rome; "Il Barbier de Seviglia," 1814; ten grand masses, a requiem for the King of Saxony, 1827, the Tuba Mirum, of which he professed to have been inspired by Michael Angelo's "Last Judgment"; was chapelmaster at Dresden; received the Golden Spur and the title of Count Palatine from Pope Pius VII in reward for the dedication of a Passion; and in short was a very successful musician of his time, though all his works are now forgotten; pupil of Zingarelli and of Padre Mattei. B. June 14, 1784, Perugia; d. Oct. 28, 1841, Innsbruck. See biography by Count Rossi-Scotti.

Morley (Thomas) composed "It was a Lover and His Lass" for "As You Like It," the only original setting of a Shakespeare song of undoubted authenticity now extant; many madrigals, of which two appeared in "The Triumphes of Oriana," 1601; canzonets, ballets; compiled "The Whole Booke of Psalmes," services, a Burial Service; wrote "A Plaine and Easie Introduction to Practicall Musicke," 1597, the only important work in English on modal music; played organ St. Paul's Cathedral; sang in Eng. Chapel Royal from 1592. Morley was a pupil of William Byrd, took the degree Mus. Bac. at Oxford, 1588, obtained a 21 years' monopoly of song book publications, 1598; and was the most popular and most fortunate of Elizabethan composers. B. 1557; d. about 1603.

Morley (William) composed a double chant in D minor; sang Eng. Chapel Royal. Graduated Mus. Bac., Oxford, 1713; d. Oct. 29, 1731.

Mormorando or **Mormorosa.** *It.* murmuring, whispering.

Mornington, Earl of (Garrett C. W.), composed a chant in E flat, other church music, glees, madrigals, catches; founded Academy of Music, Dublin, 1757; taught music Dublin University, which gave him degree Mus. Dr.; was the father of Arthur, Duke of Wellington. B. Dangan, Ireland July 19, 1735; d. May 22, 1781.

Morris Dance was highly popular at English rustic festivals, and is still in vogue in remote parts of England, the music being furnished by pipe and tabor. It was originally a costume dance, the characters being often those familiar from the Robin Hood ballads. Of Moorish or Spanish origin, the dance later became associated with many tunes, some in 4–4, others in 3–4 time.

Morte. *Fr.* "Death," a hunting signal announcing that the game has been slain.

Mortier de Fontaine played piano in various European music centres; said to have been first to perform in public the Beethoven sonata, Op. 106. B. May 13, 1816, Warsaw; d. May 10, 1883, London.

Moscheles (Ignaz) composed 142 works, including concerto in G minor, Op. 60; Concerto pathétique, Op. 93; Sonata melancolique, Op. 49; "Hommage à Handel" for two pianos, Op. 92; 24 Études, Op. 70; three Allegri di Bravura, Op. 51; Characteristische Studien, Op. 95; toured Europe with great success as piano virtuoso; taught Mendelssohn and later joined that composer as first piano instructor in the newly founded Leipsic Conservatory. As a boy Moscheles proved an apt pupil at the Prague Conservatory under D. Weber; played a concerto of his own in public at 14; and shortly afterwards settled in Vienna, where he had lessons of Albrechtsberger and Salieri. In 1814 he scored Beethoven's "Fidelio" for piano under direction of the composer (Artaria & Co.), and then be-

gan his career as concert pianist. He was a special favourite with the British public, and made his last public appearance at a charity concert given by Jenny Lind-Goldschmidt, London, 1865, where he improvised admirably. B. May 30, 1794, Prague; m. Charlotte Embden; d. Mar. 10, 1870, Leipsic. See "Life of Moscheles," Eng. trans. by A. D. Coleman.

Mosè in Egitto. Gioacchino A. Rossini's oratorio or opera (it has been sung as both), to book by Tottola, was first performed Mar. 5, 1818, at the San Carlo, Naples. The title at the Académie Royale production, 1827, Paris, was: "Moïse et Pharaon, ou le Passage de la Mer Rouge."

Mosel (Giovanni Felice) composed for violin; played violin; directed music at the court of Florence. B. 1754, Florence; d. after 1812.

Mosel, von (Ignaz Franz, Edler) composed operas, incidental music, oratorios, songs; conducted the first festivals of the Vienna Gesellschaft der Musikfreunde; arranged and wrote on music; custos of the imperial library, Hofrath, and ennobled by the Emperor. B. April 1, 1772, Vienna; d. April 8, 1844, Vienna.

Moses. A. B. Marx's oratorio, to book which he compiled for Mendelssohn, was first performed Dec., 1841, at Breslau.

Mosewius (Johann Theodor) founded the Breslau Singakademie; sang and directed opera; wrote on music. B. Königsberg, Sept. 25, 1788; d. Sept. 15, 1858, Schaffhausen.

Moskowa, de la (Prince Joseph Napoleon Ney) composed the one-act comic operas "Le Cent-Suisse," "Yvonne," a mass; aided Adam to found the "Société des Concerts de musique religieuse et classique" and Niedermeyer to found his "École de musique religieuse." B. May 8, 1803; son of Marshal Ney; m. the heiress of Lafitte the banker; d. July 25, 1857, St. Germain-en-Laye.

Moszkowski (Moritz) composed the opera "Boabdil," Berlin, 1892; the three-act ballet, "Laurin," 1896; Phantastischer Zug and two suites for orchestra, concerto in E major for piano, a symphony, two books of Spanish Dances for piano, four hands; played piano; conducted; member Berlin Academy, 1899; pupil of Dresden, Stern, and Kullak conservatories; teacher at Kullak Conservatory. B. Aug. 23, 1854, Breslau; add. Berlin. **Alexander** wrote criticism and books on music. B. Jan. 15, 1851, Poland; brother of MORITZ; add. Berlin.

Mosso. *It.* "Moved," fast, as **Più**, faster; **Meno**, with less speed.

Mostra. *It.* DIRECT.

Motet. Composition for voices alone in polyphonic style to Latin sacred text, for use in the worship of the Roman Catholic church. The motet was in freer form than the integral parts of the service, sharing the development of the secular madrigal. Full Anthems in the Anglican church are really motets, although the text is in English. The term is sometimes applied to church cantatas or other sacred compositions.

Motetto. *It.* Motet.

Motett Society was founded in 1841, London, by William Dyce, and has published editions of motets by classic composers.

Motetus. In mediæval music, the middle part of a polyphonic composition.

Motif. *Ger.* Figure, subject, LEITMOTIF.

Motion. Progression of a part, which is said to **Conjunct**, when the degrees of the scale succeed each other; **Disjunct**, where the melody proceeds in skips; **Contrary**, where two parts move in opposite directions; **Oblique**, when one part moves while the other remains stationary; **Similar** or direct, when the parts move in the same direction.

Motivo. *It.* Figure, subject, motive, motif.

Moto. *It.* Motion or movement; speed, as **con**, with speed; **Perpetuo**, perpetual.

Mottegiando. *It.* In a joking or bantering manner.

Mottl (Felix) conducted the court opera at Carlsruhe, 1881–1903; supervised the New York production of Parsifal, 1903–4; became director Ber-

lin Royal Academy of Music, 1904; composed the operas "Agnes Bernauer," Weimar, 1880; "Ramin," "Fürst und Sänger," the festival play "Eberstein," Carlsruhe, 1881; a string quartet; the song cycle "Pan in Busch." In boyhood a chorister, Mottl entered the Imperial Conservatory, Vienna, studied under Hellmesberger, won all the prizes offered; became conductor of the Vienna Wagner Society, and in 1876 assisted in staging "Der Ring des Nibelungen" at Bayreuth. B. Aug. 29, 1856, Unter St. Veit, near Vienna; add. Berlin.

Motus. *L.* Motion.

Mounsey (Anne Sheppard) composed the oratorio "The Nativity," 100 songs, 40 part-songs; played organ; pupil of Logier. B. April 17, 1811, London; m. W. Bartholomew; d. June 24, 1891. **Elizabeth** played organ, piano, guitar; published works for all three instruments; sister of ANN SHEPPARD. B. Oct. 8, 1819; d. Oct. 3, 1905, London.

Mountain (Henry) played violin; published music in Dublin, 1785–90. **Joseph** played violin, led Covent Garden Orchestra. B. Dublin; son of HENRY; d. London. **Sarah, Sophia** or **Rosoman** became a favourite singer at the Haymarket and Covent Garden; pupil of Charles Dibdin. B. Sadler's Wells, 1768; daughter of circus people named Wilkinson; m. JOSEPH; d. July 3, 1841, Hammersmith.

Mountain Sylph. John Barnett's opera in two acts, to book by J. T. Thackeray, was first performed Aug. 25, 1834, at the English Opera House, London.

Mount-Edgcumbe (Richard, Earl of) wrote "Musical Reminiscences," 1825; composed the opera "Zenobia." B. Sept. 13, 1764; d. Sept. 26, 1839.

Mountier sang in London opera under Handel; in early life chorister at Chichester Cathedral. B. Chichester; d. after 1733.

Mount of Olives. Ludwig van Beethoven's oratorio "Christus am Oelberg" is so called in the English version. Owing to the aversion of the British to representations of Christ on the stage, the story has been changed to that of David, and in this mutilated form the work was sung at the Bristol Festival, 1905.

Mouret (Jean Joseph) composed the opera "Ariane," 1717; "Les Triomphes des Sens," 1732, other operas and ballets; conducted at Paris Concerts Spirituels and Académie Royale. B. April 16, 1682; d. Dec. 22, 1738, Charenton.

Mousquetaires de la Reine. J. F. E. Halévy's three-act opera, to book by St. Georges, was first performed Feb. 3, 1846, at the Paris Opéra Comique.

Moussorgsky or **Mussorgski(Modeste Petrovich)** composed the operas "Boris Godounov," St. Petersburg, 1874; "Kovanstchina," 1880; "The Matchmaker"; songs, including several groups devoted to child life; "The Destruction of Sennacherib," and "Joshua Navin," for chorus and orchestra; mixed chorus from "Œdipus," female chorus from "Salammbo," and the unfinished opera "The Fair at Sorochinsk." Pupil of Balakirev and follower of Dargomiskey, this composer abandoned a career in the army to devote himself to music, but was soon obliged to accept a government clerkship. Losing this employment, the greater part of his life was spent amid sordid surroundings, and toward the last he wrecked himself by the use of drugs and stimulants. B. Mar. 16, 1835, Karevo, Pskov; d. Mar. 16, 1881, St. Petersburg.

Mouth. Part of the organ pipe whence the sound proceeds as opposed to the foot, where the wind enters.

Mouth Organ. PAN'S PIPES.

Mouthpiece. The cup or beak-shaped end of the tube of wind instruments to which the lips are applied.

Mouton (Jean) composed nine masses, 75 motets and psalms, some chansons; became singer to Louis XII and Francis I of France, canon of Therounne and of St. Quentin; real name De Hollingue; pupil of Josquin. B. Somme, about 1475; d. 1522.

Movement. Division of a sonata or symphony; part of a composition more or less complete in itself; MOTION; whether of melody or parts.

Mozart (Leopold) wrote a Method

for Violin, Augsburg, 1756, reprinted in many languages; composed the operas "Semiramis," "Die Verstellte Gärtnerin," oratorios, church music; was composer, musician, and chapelmaster to the Archbishops of Salzburg; married Anna Maria Pertlin or Bertlin, of St. Gilgen, and became the father of MARIA ANNA and WOLFGANG AMADEUS MOZART. B. Nov. 14, 1719; son of Johann Georg, a bookbinder of Augsburg; d. May 28, 1787, Salzburg. **Maria Anna** toured Europe as a pianist in childhood with her brother WOLFGANG AMADEUS; taught music in Salzburg. B. July 30, 1751, Salzburg; m. Baron von Berchthold zu Sonnenberg; d. Oct. 29, 1829, Salzburg. **Constanze Weber** became the wife of WOLFGANG AMADEUS; supported their children, WOLFGANG and KARL, by giving concerts after her husband's death; in 1809 married the Danish diplomat, George N. Nissen. B. Zell, Lower Austria; d. Mar. 6, 1842, Salzburg. **Wolfgang Amadeus** played piano; composed; foundcd the Lemberg Cæcilienverein. B. July 26, 1791; second son of WOLFGANG and CONSTANZE; d. July 30, 1844, Carlsbad, Bohemia. **Karl** became an Austrian government official, but was an amateur in music. Eldest son of WOLFGANG and CONSTANZE; d. 1858, Milan.

Mozart (Wolfgang Amadeus) composed the operas "NOZZE DI FIGARO," "DON GIOVANNI," "ZAUBERFLÖTE," "COSI FAN TUTTE," "ENTFÜHRUNG AUS DEM SERAIL," "IDOMENEO," which retain their freshness and popularity after more than a century, 15 masses, 41 symphonies, and a wealth of chamber music which rank him as the world's greatest master of melody. Light-hearted, industrious, imaginative, but content to work in the forms already perfected, and composing with a grammarian's strictness, he suffered the extremes of poverty and was buried in the potter's field, his immortal works his best and long his only monument. Profiting by the music lessons given his sister, the boy, whose full name was Johannes Chrysostomus Wolfgangus Amadeus, was able to pick out thirds on the harpsichord at the age of three. This led to lessons from his father, and he had composed some minuets, which his father noted down, when not yet four. Before he was six Mozart had appeared in the comedy "Sigismundus Hungariæ Rex," given at Salzburg University, and a few months later his father took him with his sister for a concert tour. The boy was kindly received by the Elector at Munich, and then the family visited Vienna, giving a concert at Linz while on their journey. The Emperor called the lad a little magician, had him play with a cloth thrown over the keyboard, and the Empress and ladies of the court petted both children, but an attack of scarlet fever compelled him to go into seclusion. On his recovery he appeared in concert at Pressburg, returning with his father and sister to their home for the holidays. A second and more extended concert tour began in June, 1763. After concerts in many of the larger German cities, the Mozart family reached Paris in November of that year, and for the next five months were the delight of the court at Versailles. Young Mozart's first publication dates from this sojourn, four sonatas for violin and piano, 6, 7, 8, and 9 (Köchel's Catalogue, see below). In April, 1764, the Mozarts settled for a time in London, where they were received warmly by the court and musicians. The boy distinguished himself by reading difficult works at sight; studied with J. Christian Bach and the singers Tenducci and Manzuoli. A concert in Spring Gardens brought the family $2500, and during an illness of his father's, which necessitated quiet, young Mozart composed his first symphonies, 15, 17, 18, and 19. Six of his early sonatas for violin and harpsichord were published with a dedication to the Queen, who presented the composer with $250. The children played a four-hand piece for harpsichord at concerts given later in the season, and during a visit to the British Museum young Mozart presented to the institution his only vocal

number to English words, a 4-part motet. The family then departed for The Hague, but owing to illness, which attacked the boy, girl, and father in turn, were prevented from giving a concert until Jan., 1766. Two successful entertainments at Amsterdam, at one of which the boy's symphony, 22 was performed, were followed by festivities at The Hague for the installation of the Prince of Orange as Stadtholder. The six sonatas for violin and piano, 26, 27, 28, 29, 30, and 31, and the "Galimathias Musicum," a concerto grosso, 32, and the harpsichord variations on "Willem van Nassau" were composed in Holland, and then the family set out for Salzburg, giving concerts on the journey, and arriving at their home in Nov., 1766. With the exception of a sudden flight in a vain attempt to escape an epidemic of smallpox (both children were attacked), the next two years were spent at home in study and composition. Fux's "Gradus ad Parnassum" was the text-book for Mozart, as for many other great musicians. His compositions included the sacred cantata "Die Schuldigheit des ersten Gebotes," done as a test imposed by the Archbishop of Salzburg, a Passions cantata, 42, the piano concertos 37, 39, 40, 41, and the Latin comedy, "Apollo et Hyacinthus." The Mozarts then visited Vienna. The young composer's first opera, "La finta Semplice," was composed by order of the Emperor, though not performed until the operetta "Bastien und Bastienne" had been given at the home of the Mesmer family. The B flat major string quartet, 46, a trumpet concerto, and several church pieces were composed during this visit. On returning to Salzburg he was appointed concertmeister to the Archbishop, though without salary, composed the two masses, 65, 66, and the Johannes Offertorium, 72. In 1769 Mozart's father took him on a tour of Italy, where he was heartily welcomed by the musicians, including Padre Martini and Farinelli, and became intimate with the young English musician Thomas Linley. He performed the remarkable feat of noting the Allegri Miserere from memory, after hearing it in the Sistine Chapel, and after having given successful concerts from Milan to Naples, was made Knight of the Golden Spur by the Pope, an extraordinary honour for a boy of 14. The Bologna Accademia Filarmonica broke its rules to honour him with membership, and during the same year he received some instruction in counterpoint from Padre Martini. "Mitridate, Rè di Ponto," Milan, Dec. 26, conducted by the composer, established him as a favourite with Italian lovers of opera, and won him several commissions. During a short sojourn in Salzburg, Mozart composed a Litany, 109, a Regina cœli, 108, and a symphony, 110. Then returning to Milan he composed the cantata "Ascanio in Alba" for the marriage of Archduke Ferdinand to Beatrice of Modena, Milan, Oct. 15, 1771, for which the Empress sent him a gold watch and a liberal fee; the symphony, 112, and the divertimento, 113. Again in Salzburg, Mozart was ordered to compose an opera for the inauguration of von Colloredo, the Archbishop elected on the death of the composer's earlier patron. "Il Sogno di Scipione" was the result, and the symphonies, 114, 124, 128, 129, 130, the divertimento, 131, a Regina cœli, 127, the Litany "de venerabili," 125, and the string quartets, 136, 137, and 138 were composed during the same year. Up to this time Mozart's life had been exceptionally happy. He had worked hard, but though a strict taskmaster, Leopold Mozart had been a kind and indulgent father, and as an "infant phenomenon" in company with his sister, Maria Anna, or "Nannerl," the young musician had been petted by the courts of London, Paris, Vienna. The new Archbishop of Salzburg proved inappreciative of art and brutal to his artists. In contrast to the consideration with which he had been treated elsewhere, Mozart was forced to eat with the servants, and was treated as one, but it was not until 1781 that he mustered up courage to free himself from this disagreeable en-

vironment. When he at last presented his resignation, he was literally kicked out of the palace by the Archbishop's steward, Count Arco. These years of servitude, however, were spent in hard study and creative work. "Lucio Silla," produced at Milan, Dec. 26, 1772, under the composer's direction, like the earlier opera composed for that cultivated city, had 20 repetitions. The symphonies, 181, 182, 183, 184; the divertimenti, 186, 187, 188; the mass, 167; the concerto for two violins, 190; the serenata, 185; the Pater Domenicus Mass, 66; the string quartet, 174; the masses, 192, 194; the litany, 195; the offertory, 198; the bassoon concerto, 191; the symphonies, 199, 200, 201, 202; the serenatas, 203, 204; the divertimento, 205; and the variations on Fischer's minuet, 179, were all completed before the close of 1773. The opera "La finta Giardiniera" was produced with success at Munich in 1775, as well as his "Misericordias Domini," 222, composed by order of the Elector. The same year at Salzburg, his mass, 220; the airs for tenor, 209, 210; the air for soprano, 217; the vocal canons, 226 to 234; and the violin concertos, 207, 211, 216, 218, 219, had their first hearing. To the formidable list of works already enumerated, Mozart added during 1777, when in his 21st year, the masses, 257, 258, 259, 262, 275; "Venite populi," an offertory for two choirs, 260; the litany, 243; the serenade, 249–250; a serenade for two violins and accompaniment, 239; the divertimento; the notturno, 286; the divertimenti for string quartet and two horns, 247, 287; the wind sextets, 240, 252, 253, 270, 289; a sonata for bassoon and 'cello, 292; the oboe concerto, 293; the variations for piano, 264, 265; and the sonatas, 238 to 246; the concerto for three pianos, 242; and the organ sonatas, 241, 244, 245, 263, 274, 278. Having obtained the reluctant consent of the Archbishop, Mozart, this time accompanied by his mother, set off on a concert tour in the fall of 1777. While at Mannheim he met the Weber family, and fell in love with Aloysia, whose sister afterwards became his wife. There he composed the soprano air, 292, for her; and the tenor air for Raaff, 295; the flute pieces, 313, 314, 315; the quartet for flute and strings, 285; the piano sonatas, 309, 310, 311; and the sonatas for violin and piano, 296, 300 to 306. Arriving in Paris in Mar., 1778, Mozart found the musicians too busily engaged in the rivalry of Gluck and Piccinni to pay him much attention. He had the misfortune to lose his mother, July 3, 1778, and after this bereavement his father urged him to return to Salzburg. A concerto for flute and harp, 299, 12 numbers for Noverre's ballet "Les petits riens," and the Paris or French symphony, 297, were the output of this sojourn in the French capital. In 1779 he was home again, organist as well as concertmeister to the Archbishop, but fired with ambition for the stage, brought about by association with Schikaneder. Music for the play "Thamos," and the opera "Zaide," which waited for its performance until 1866 (Frankfort), were the only immediate dramatic works, but in other lines he was more prolific. The masses, 317 ("Coronation"), 337; the Kyrie, 323; the canons, 347, 348; the symphonies, 319, 338; the "Villanella rapita" overture, 318; the duo concertante for viola and violin, 364; the serenades, 320, 361; the piano sonatas, 330 to 333; the divertimento for two horns and string quartet, 334; variations for violin and piano, 359, 360; the four-hand sonatas, 357, 358; the concerto for two pianos, 365; the organ sonatas, 328, 329, 336; the Kyrie, 341; the concert aria, 369; and the quartet for oboe and strings, 370, were completed by 1781. Then Mozart began work on his opera "Idomeneo" for the carnival at Munich. Recalled from Munich, where he had gone with his father and sister to attend the production of this work, Mozart was compelled to attend the Archbishop at Vienna, where, after repeated humiliations, as already related, he left that prelate's service, June 8, 1781. His contest at the piano with CLEMENTI, in which

honours appear to have been even, was an event of this period. A friendship with Haydn sprang up which endured with life, and seems to have influenced the work of both composers, and Mozart was at last commissioned by the Emperor to write an opera, the "Entführung aus dem Serail," July 16, 1782, which was a popular success, though not admired by the sovereign himself. From the same period date his symphony in D, 385, and the "Nachtmusik" for wind instruments in C minor, known also as a string quintet, 388. The Webers, with whom Mozart had been intimate in Mannheim, were now settled in Vienna. Mozart lodged at their house, and, despite the opposition of his father, married Constanze Weber, Aug. 4, 1782. Four sons and two daughters were the issue of this marriage. Husband and wife were equally improvident, Mozart's income was uncertain at best, and his life was thenceforth harried by financial troubles. He began, but failed to complete, the comic operas "L'Oca del Cairo" and "Lo Sposo deluso," but while on a visit to Salzburg with his bride, produced a new mass in honour of his marriage, 427, and two duets for violin and viola, 423, 424, for Michael Haydn, whom the Archbishop had threatened to dismiss from his post of concertmeister because he was too ill to work. The piano concerto for Marie T. Paradies, 456, and the symphony, 425, were completed before the composer's return to Vienna, where he shortly afterwards enjoyed a return visit from his father. Leopold Mozart at this time, influenced by his son, already an enthusiastic member, joined the Masonic order. It is interesting to note that besides the symbolism of "Magic Flute," several of Mozart's works show Masonic inspiration: "Gesellenlied," 468; "Maurerfreude," 471; "Maurerische Trauermusik," 471; the choruses, 483, 484; the cantata, 623; the adagio for woodwinds, 411; and the cantata, 429. The cantata "Davidde penitente" was produced in March, 1785, at the Tonnkünstler Societät, and the composer again devoted himself to the theatre. "Der Schauspieldirektor," produced before the court, Feb. 7, 1786, was well received later at the Kärnthnerthor Theatre, a company of the nobility produced "Idomeneo" at the Auersperg Palace, and May 1, 1786 saw the first production of the ever popular "Nozze di Figaro." While waiting for another suitable libretto, he composed the symphony, 504, the contradanses for orchestra, 510, and the orchestral dances, 509. "Don Giovanni" was produced with equal success, but Mozart remained without financial reward for these great achievements. At a time when he had almost determined to quit Vienna for London, Gluck died, and the Emperor, who had been paying him 2000 gulden as court composer, appointed Mozart to that office at 800 gulden, or about $400 per annum. "Don Giovanni," which had been hailed in Prague as a masterpiece, did not at first please the Viennese. The E flat, G minor, and C (Jupiter) symphonies, 543, 550, and 551, his best works in this form, and his arrangements of Bach and Handel were completed before the spring of 1789, when Mozart left for Berlin as guest of Prince K. Lichnowsky. At Dresden, Leipsic, and Berlin the composer was well received. Frederick Wilhelm II offered him the post of chapelmaster with $3000 per annum salary, and commissioned the string quartets, 575, 589, 590. Loyalty to his "good Emperor" caused the composer to decline this excellent offer. He was rewarded by the commission for "Cosi fan tutte," which was having a run when the death of the Emperor, Feb. 20, 1790, plunged Vienna into mourning. Ignored by the new Emperor Leopold II, Mozart nevertheless pawned his plate to attend the coronation at Frankfort, where he gave a concert of his own works, playing before the courts of Mannheim and Munich on his way back to Vienna. The "Ave Verum," 618, and other works were begun at this time, and in March, 1791, he was requested by Schikaneder to compose the "Magic Flute." He was hard at

work on this opera when a mysterious stranger called upon him to engage a requiem. The Estates of Bohemia invited him to compose an opera for the coronation of Leopold II at Prague, and accordingly Mozart produced "La Clemenza di Tito," but the unfavourable reception of his work by the court circles was a grave disappointment, and he hurried back to Vienna to resume work on the "Magic Flute." This work was produced Sept. 30, 1791. The audience, at first cold, grew more appreciative as the work progressed, and eventually it became one of the most popular of Mozart's operas. Ill, depressed, and overworked, Mozart again turned to the requiem. He fancied that he was being poisoned, and that it was really his own requiem he was composing. The score was taken away from him, and he recovered sufficiently to compose a cantata, 623, for his Masonic Lodge, and to conduct it himself, but was again compelled to take to his bed. The requiem, which had really been ordered by Count Walsegg, through Leutgeb, his steward, and which was performed as Walsegg's own, engrossed Mozart's thoughts. He called for the score on Dec. 4, sang part of it with some friends, and scored a few bars of the Lacrimosa. Later he gave his pupil Sussmayer some directions regarding its performance, and about 1 A. M., Dec. 5, he died. During his last illness, which was described as a malignant typhus, a group of Hungarian nobles had organized to guarantee him a fixed income, and in Amsterdam a subscription was formed for the purchase of his compositions, which were to be the property of the subscribers. On Dec. 6 funeral services were held in front of St. Stephen's, that being the custom with the very poor. A violent rainstorm drove back the few mourners who might otherwise have witnessed the interment, which took place in St. Marx Churchyard. Dec. 5, 1869, the municipality of Vienna caused a monument to be unveiled on the probable site of the composer's grave. B. Jan. 27, 1756, Salzburg; d. Dec. 5, 1791, Vienna. See biographies by Jahn, Eng. trans. by Pauline Townsend; Holmes, Fuchs, Marx, Lorenz, Rochlitz, André, G. Weber, G. N. von Nissen, and Mozart's letters, Eng. trans. Dr. von Köchel prepared a thematic catalogue, revised and brought down to 1905 by Count Waldersee, and published, as well as a complete edition of Mozart's works, by Breitkopf & Härtel. The compositions referred to in the body of the above article are numbered as in the Köchel Catalogue. The complete list of Mozart's works follows: *Masses:* 49, Missa brevis for 4 Voices, 2 Violins, Viola, Bass, and Organ. G. major. 65, Missa brevis for 4 Voices, 2 Violins, Bass, and Organ. D minor. 66, Missa for 4 Voices, 2 Violins, Viola, 2 Trumpets, Kettle-drums, Bass, and Organ. C major. 139, Missa for 4 Voices, 2 Violins, 2 Violas, 2 Hautboys, 3 Trombones, 4 Trumpets, Kettle-drums, Bass, and Organ. C minor. 167, Missa in honorem SSmæ Trinitatis for 4 Voices, 2 Violins, 2 Hautboys, 4 Trumpets, Kettle-drums, Bass, and Organ. C major. 192, Missa brevis for 4 Voices, 2 Violins, Bass, and Organ. F major. 194, Missa brevis for 4 Voices, 2 Violins, Bass, and Organ. D major. 220, Missa brevis for 4 Voices, 2 Violins, 2 Trumpets, Kettle-drums, Bass, and Organ. C major. 257, Missa longa for 4 Voices, 2 Violins, 2 Hautboys, 2 Trumpets, 3 Trombones, Kettle-drums, Bass, and Organ. C major (Credo-Mass). 258, Missa brevis for 4 Voices, 2 Violins, 2 Trumpets, Kettle-drums, Bass, and Organ. C major (Sparrow-Mass). 259, Missa brevis for 4 Voices, 2 Violins, 2 Trumpets, Kettle-drums, Bass, and Organ. C major. 262, Missa for 4 Voices, 2 Violins, 2 Hautboys, 2 Horns, 2 Trumpets, Bass, and Organ. C major. 275, Missa brevis for 4 Voices, 2 Violins, Bass, and Organ. B flat major. 317, Missa for 4 Voices, 2 Violins, 2 Hautboys, 2 Bassoons, 3 Trombones, 2 Horns, 2 Trumpets, Kettle-drums, Bass, and Organ. C major (Coronation Mass). 337, Missa solemnis for 4 Voices, 2 Violins, 2 Hautboys, 2 Bassoons, 2 Trumpets, 3 Trombones, Kettle-drums, Bass, and Organ.

C major. *Litanies and Vespers:* 109, Litaniæ de B. M. V. (Lauretanæ) for 4 Voices, 2 Violins, Bass, and Organ. B flat major. 125, Litaniæ de venerabili altaris sacramento for 4 Voices, 2 Violins, Viola, 2 Hautboys (2 Flutes), 2 Horns, 2 Trumpets, Bass, and Organ. B flat major. 195, Litaniæ Lauretanæ for Sop., Alt., Ten., 2 Violins, Viola, 2 Hautboys, 2 Horns, Bass, and Organ. D major. 243, Litaniæ de venerabili altaris sacramento for 4 Voices, 2 Violins, Viola, 2 Hautboys (2 Flutes), 2 Bassoons, 2 Horns, 3 Trombones, Bass, and Organ. E flat major. 193, "Dixit" et "Magnificat" for 4 Voices, 2 Violins, 2 Trumpets, Kettle-drums, Bass, and Organ. C major. 321, Vesperæ de dominica for 4 Voices, 2 Violins, 2 Trumpets, Kettle-drums, Bass, and Organ. C major. 339, Vesperæ solennes de confessore for 4 Voices, 2 Violins, Bassoon, 2 Trumpets, 3 Trombones, Kettle-drums, Bass, and Organ. C major. *Sacred Vocal Works with Orchestral Accompaniment:* 33, Kyrie for 4 Voices; 89, Kyrie for 5 Sops.; 322, Kyrie for 4 Voices, 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets, Kettle-drums, 2 Bassoons, Organ; 323, Kyrie for 4 Voices, 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, Trumpets, Kettle-drums, and Organ; 341, Kyrie for 4 Voices, 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Clarinets, 2 Horns, 2 Bassoons, 2 Trumpets, Kettle-drums, and Organ; 20, Madrigal for 4 Voices, "God is our Refuge" (without accomp.); 47, "Veni Sancte Spiritus" for 4 Voices, 2 Violins, Viola, 2 Hautboys, 2 Horns, Trumpets, Kettle-drums, Bass, and Organ; 85, "Miserere" for Alt., Ten., and Bass, with figured Bass for Organ; 86, Antiphon "Quærite primum regnum Dei" for Sop., Con., Ten., and Bass; 108, Regina Cœli for 4 Voices, with 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Trumpets, and Kettle-drums; 127, Regina Cœli for 4 Voices, 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns; 276, Regina Cœli for 4 Voices, 2 Violins, Bass, 2 Hautboys, Kettle-drums, Trumpets, Organ; 141, Te Deum for 4 Voices, 2 Violins, Bass, and Organ; 142, Tantum ergo for 4 Voices, 2 Violins, Viola, 2 Trumpets, Bass, and Organ; 197, Tantum ergo for 4 Voices, 2 Violins, Viola, 2 Trumpets, Bass, and Organ; 343, Two German Hymns for a single Voice, with Organ; 34, Offertorium pro festo Stī Benedicti "Scande cœli" for 4 Voices, 2 Violins, Trumpets, Kettle-drums, Bass, and Organ; 72, Offertorium pro festo Stī Joannis Baptistæ "Inter natos" for 4 Voices, 2 Violins, Bass, and Organ; 93, Psalm "De profundis" (Ps. 129) for 4 Voices, 2 Violins, and Organ; 117, Offertorium pro omni tempore for 4 Voices, 2 Violins, 2 Violas, 2 Flutes, 2 Horns, 2 Trumpets, Kettle-drums, Bass, and Organ; 143, Aria for Sop. "Ergo interest." Accomp.: 2 Violins and Organ; 165, Motet for Sop. "Exultate, jubilate." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns; 177, Offertorium sub exposito venerabili for Sop. and Ten. Accomp.: 2 Violins, Viola, Bass, 2 Horns, Organ; 198, Offertorium for Sop. and Ten. Solo. Accomp.: 2 Violins, Viola, Bass, Organ; 222, Offertorium de tempore "Misericordias Domini" for 4 Voices, 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Organ; 260, Offertorium de venerabili sacramento for 8 Voices, divided into 2 Choruses, 2 Violins (ad libitum), Bass, Organ; 273, Graduale ad Festum B. M. V. for 4 Voices, 2 Violins, Viola, Bass, and Organ; 277, Offertorium de B. M. V. for 4 Voices, 2 Violins, Bass, Organ; 326, Hymnus "Justum deduxit dominus" for 4 Voices and Organ; 327, Hymnus "Adoramus te" for 4 Voices and Organ; 618, Motet "Ave verum corpus" for 4 Voices, 2 Violins, Viola, Bass, and Organ. *Cantatas:* 42, Passion-Cantata with accomp. of 2 Violins, Viola, Bass, and 2 Horns; 471, Masonic Joy "Sehen, wie dem starren Forscherauge." Short Cantata for Ten., concluding with a short Chorus; 623, A short Masonic Cantata. "Laut verkünde unser Freude" for 2 Tenors, 1 Bass, 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Horns. *Oratorios:* 118, La Betulia Liberata, Italian Oratorio. 469, Davidde penitente, Cantata for 3 Solo-Voices, Chorus, and Orchestra. *Operas:*

35, "Die Schuldigkeit des ersten Gebotes" (the observance of the First Commandment), religious play in 3 Parts (the first Part by Mozart with German words). 38, Apollo et Hyacinthus. Latin Comedy (Latin words). 50, Bastien and Bastienne, Little Opera in one act (German words). 51, La finta semplice. Opera bouffe in 3 acts (Italian words). 87, Mitridate, Rè di Ponto. Opera in 3 acts (Italian words). 111, Ascanio in Alba, Theatrical Serenade in 2 acts (Italian words). 126, Il Sogno di Scipione, Dramatic Serenade in one act (Italian words). 135, Lucio Silla. Drama with music in 3 acts (Italian words). 196, La finta Giardiniera. Opera bouffe in 3 acts (German and Italian words). 208, Il Rè Pastore. Dramatic Piece for a festival in 2 acts (Italian words). 344, Zaide. Little Opera in 2 acts (German words). 345, Thamos, King of Egypt. Heroic Drama: Choruses and incidental music (German words). 366, Idomeneo, Rè di Creta, ossia: Ilia e Adamante. Grand Opera in 3 acts (German and Italian words). 367, Ballet-Music to the opera of "Idomeneo." 384, "Die Entführung aus dem Serail" (The Elopement from the Seraglio). Comic opera in 3 acts (German words). 486, "Der Schauspieldirektor" (Theatrical Manager). Comedy with music in 1 act (German words). 492, Le Nozze di Figaro (The Wedding of Figaro). Opera bouffe in 4 acts (German and Italian words). 527, "Il dissoluto punito, ossia: Il Don Giovanni." Opera bouffe in 2 acts (German and Italian words). 588, Così fan tutte (So they all do) "Weibertreue." Opera bouffe in 2 acts (German and Italian words). 620, "Die Zauberflöte." (The Magic Flute.) German opera in 2 acts. 621, "La Clemenza di Tito." Grand Opera in 2 acts (German and Italian words). *Arias, Duets, Trios, and Quartets with Orchestral Accompaniment:* 21, Aria for Ten. "Va, dal furor portata." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons. 23, Aria for Sop. "Conservati fedele." Accomp.: 2 Violins, Viola, and Bass. 36, Recitative and Aria (Licenza) for Ten. "Or che il dover." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons, 2 Trumpets, Kettledrums. 70, Recitative and Aria (Licenza) for Sop. "A Berenice," "Sol nascente." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Trumpets. 77, Recitative and Aria for Sop. "Misero me," "Misero pargoletto." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Horns. 78, Aria for Sop. "Per pietà bel idol mio." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. 79, Recitative and Aria for Sop. "O temerario Arbace." Accomp.: 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns, 2 Bassoons. 83, Aria for Sop. "Se tutti i mali miei." Accomp.: 2 violins, Viola, Bass, 2 Hautboys, 2 Trumpets. 88, Aria for Sop. "Fra cento affanni." Accomp.: 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. 146, Aria for Sop. "Kommt her, ihr frechen Sünder." Accomp.: 2 Violins, Viola, Bass, Organ. 209, Aria for Ten. "Si mostra la sorte." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Horns. 210, Aria for Ten. "Con ossequio, con rispetto." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. 217, Aria for Sop. "Voi avete un cor fedele." Same accomp. 255, Recitative and Concert-Aria for Alto. "Ombra felice." "Io ti lascio." Same accomp. 256, Aria for Ten. "Clarice, cara mia sposa." Same accomp. 272, Scene for Sop. "Ah, lo previdi." "Ah, t'invola agli occhi miei." 294, Recitative and Aria for Sop. "Alcandro lo confesso." "Non so donde viene." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Clarinets, 2 Bassoons, and 2 Horns. 295, Aria for Ten. "Se al labbro mio non credi." "Il cor dolente." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Bassoons, and 2 Horns. 316, Recitative and Aria for Sop. "Popoli di Tessaglia." "Io non chiedo." Accomp.: 2 Violins, Viola, Bass, 2 Horns, with Hautboy and Bassoon obbligato. 368, Recitative and Aria for Sop. "Ma che vi fece." "Sperai vicino il lido." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Bassoons, and 2 Horns. 369,

Scene and Aria for Sop. "Misera, dove son?" "Ah non son io." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, and 2 Horns. 374, Recitative and Aria for Sop. "Ah questo seno." "Or che il cielo a me ti rende." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, and 2 Horns. 383, Aria for Sop. "Nehmt meinen Dank." Accomp.: 2 Violins, Viola, Bass, Flute, Hautboy, and Bassoon. 416, Scene and Rondo for Sop. "Mia speranza." "Ah non sai, qual pena." Accomp.: 2 Violins, Viola, Bass, 2 Bassoons, 2 Hautboys, and 2 Horns. 418, Aria for Sop. "Vorrei spiegarvi." "Ah Conte, partite." Same accomp. 419, Aria for Sop. "No, no, che non sei capace." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets, and Kettle-drums. 420, Rondo for Ten. "Per Pietà, non ricercate." Accomp.: 2 Violins, Viola, Bass, 2 Clarinets, 2 Horns, and 2 Bassoons. 431, Recitative and Aria for Ten. "Misero, o sogno!" "Aura, che intorno." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Bassoons, and 2 Horns. 432, Recitative and Aria for Bass. "Così dunque tradisci." "Aspri rimorsi atroci." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Bassoons, and 2 Horns. 436, Trio for 2 Sops. and Bass. "Ecco, quel fiero." With accomp. of 3 Basset horns. 437, Trio for 2 Sops. and Bass. "Mi lagnerò tacendo." Accomp.: 2 Clarinets and 1 Basset horn. 479, Quartet for Sop., Ten., and 2 Basses. "Dite almeno, in che mancai." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Clarinets, 2 Horns, and 2 Bassoons. 480, Trio for Sop., Ten., and Bass. "Mandina amabile." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Clarinets, 2 Bassoons, and 2 Horns. 505, Recitative and Rondo. "Ch'io mi scordi." "Non temer amato bene" for Sop., with obbligato Pianoforte accomp. Same accomp. 512, Recitative and Aria for Bass. "Alcandro lo, confesso." "Non so donde viene." Accomp.: 2 Violins, Viola, Bass, Flute, 2 Hautboys, 2 Bassoons, and 2 Horns. 513, Aria for Bass. "Mentre ti lascio, o figlia." Accomp.: 2 Violins, Viola, Bass, Flute, 2 Clarinets, 2 Bassoons, and 2 Horns. 528, Recitative and Aria for Sop. "Bella mia fiamma." "Resta, o cara." Accomp.: 2 Violins, Viola, Bass, Flute, 2 Hautboys, 2 Bassoons, and 2 Horns. 538, Aria for Sop. "Ah, se in ciel." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, and 2 Horns. 539, A German War-song. "Ich möchte wohl der Kaiser sein." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Piccolos, 2 Horns, Big Drum, and Cymbals. 541, Arietta for Bass. "Un baccio di mano." Accomp.: 2 Violins, Viola, Bass, Flute, 2 Hautboys, 2 Bassoons, and 2 Horns. 549, Canzonet. "Più non si trovano." For 2 Sops. and Bass with accomp. of 3 Basset horns. 578, Aria for Sop. "Alma grande e nobil core." Accomp.: 2 Violins, Viola, 2 Hautboys, 2 Bassoons, 2 Horns, and 2 Bass. 582, Aria for Sop. "Chi sà, chi sà, qual sia." Accomp.: 2 Violins, Viola, Bass, 2 Clarinets, 2 Bassoons, and 2 Horns. 583, Aria for Sop. "Vado, ma dove? — oh Dio!" Accomp.: 2 Violins, Viola, Bass, 2 Clarinets, 2 Bassoons, and 2 Horns. 584, Aria for Bass. "Rivolgete a lui lo sguardo." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Trumpets, and Kettle-drums. 612, Aria for Bass. "Per questa bella mano." With double bass obbligato, 2 Violins, Viola, Flute, 2 Hautboys, and 2 Horns. 625, Comic Duet for Sop. and Bass. "Nun liebes Weibchen, ziehst mit mir." Accomp.: 2 Violins, Viola, Bass, Flute, 2 Hautboys, 2 Bassoons, and 2 Horns. *Songs for one and more Voices, with Piano Accompaniment:* 52, "Daphne, deine Rosenwangen." 53, To Joy. "Freude, Königin der Weisen." 147, "Wie unglücklich bin ich nit." 148, "O heiliges Band." 149, Magnanimous tranquillity. "Ich hab es längst gesagt." 150, "Was ich in Gedanken." 151, Contentment in lowly station. "Ich trachte nicht nach solchen Dingen." 152, Ridente la calma. "Der Sylphe des Friedens." 307, Oiseaux, si tous les ans. "Wohl lauscht ein Vöglein." 308, Dans un bois solitaire. "Einsam ging ich jüngst." 349, Contentedness. "Was frag' ich viel nach Geld und Gut." 350, Cradle-Song.

"Schlafe, mein Prinzchen, nur ein." 351, "Komm, liebe Zither." (For Sop. with Mandolin accomp.) 390, To Hope. "Ich würd' auf meinem Pfade." 391, To Solitude. "Sei du mein Trost." 392, "Verdankt sei es dem Glanze." 441, Das Bandel (The ribbon). "Liebes Mandel, wo is's Bandel." Humorous Trio for Sop., Ten., and Bass. 468, Masonic Song. "Die ihr einem neuen Grade." 472, The Enchanter. "Ihr Mädchen flieht Damöten ja!" 473, Contentment. "Wie sanft, wie ruhig fühl' ich hier." 474, The Deceived World. "Der reiche Thor, mit Gold geschmücket." 476, The Violet. "Ein Veilchen auf der Wiese stand." 483, Song with Chorus and Organ accomp. "Zerfliesset heut, geliebte Brüder." 484, Three-part Song for Chorus and Organ accomp. "Ihr unsre neuen Leiter." 506, Song of Liberty. "Wer unter eines Mädchens Hand." 517, "Die Alte" (The Grandam). "Zu meiner Zeit." 518, "Die Verschweigung" (The Secret). "Sobald Damœtas Chlœn sieht." 519, Separation and Re-union. "Die Engel Gottes weinen." 520, Louisa burning the letters of her faithless lover. "Erzeugt von heisser Phantasie." 523, Abendempfindung (Evening reverie). "Abend ist's." 524, To Chloe. "Wenn die Lieb aus deinen." 529, On the Birthday of Fritz. "Es war einmal, ihr Leute" (Einst lebte, so erzählet). 530, The Dream. "Wo bist du, Bild?" 531, The little Spinning-girl. "Was spinnst du, fragte." 532, Trio for Sop., Ten., and Bass. "Grazie agl' inganni tuoi." Accomp.: Flute, 2 Clarinets, 2 Horns, 2 Bassoons, Bass. 579, Un moto di gioja. "Schon klopfet mein liebender." 596, Longing for Spring. "Komm, lieber Mai." 597, In early Spring. "Erwacht zu neuem Leben." 598, Children's Song (Das Kinderspiel). "Wir Kinder, wir schmecken." 619, A little German Cantata. "Die ihr des Unermesslichen." *Canons:* 228, "Ach zu kurz ist unser Lebenslauf." For 4 Voices. 229, "Sie ist dahin." For 3 Voices. 230, "Selig, selig alle." For 2 Voices. 231, "Last froh uns sein." L. m. i. a. For 6 Voices. 232, "Wer nicht liebt Wein und Weiber." "Lieber Freistädtler, lieber Gaulimauli." For 4 Voices. 233, "Nichts labt mich mehr als Wein." "L. m. d. a. r. s." For 3 Voices. 234, "Essen, Trinken, das erhält." "Bei der Hitz' im Sommer ess' ich." For 3 Voices. 347, "Wo der perlende Wein im Glase blinkt." For 6 Voices. 348, "V'amo di core teneramente." For 3 Choruses in 4 parts each. 507, "Heiterkeit und leichtes Blut." For 2 Sops. and Ten. 508, "Auf das Wohl aller Freunde." For 3 Voices. 553, "Alleluja." For 4 Voices. 554, "Ave Maria." For 4 Voices. 555, "Lacrimoso son io." "Ach zum Jammer bin ich." For 4 Voices. 556, "Grechtelt's eng." "Alles Fleisch." For 4 Voices. 557, "Nascoso è il mio sol." For 4 Voices. 558, "Gehn ma in'n Prada, gehn ma in d' Hetz." "Alles ist eitel." For 4 Voices. 559, Difficile lectu mihi Mars. "Nimm, ist's gleich warm." For 3 Voices. 560, "O du eselhafter Martin." "Gähnst du, Fauler, du schon wieder." For 4 Voices. 560, "O du eselhafter Peierl." For 4 Voices. 561, "Bona nox, bist a rechta Ox." "Gute Nacht, bis der Tag erwacht." For 4 Voices. 562, Caro bel idol mio. "Ach süsses, theures Leben." For 3 Voices. **Orchestral Works.** *Symphonies:* 16, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. E flat major. 17, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. 18, Symphony for 2 Violins, Viola, Bass, 2 Clarinets, 2 Horns, Bassoon. E flat major. 19, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. D major. 22, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. 43, Symphony for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns. F major. 45, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Trumpets, and Kettle-drums. D major. 48, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Trumpets, and Kettle-drums. D major. 73, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Trumpets, and Kettle-drums. C major. 74, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. G major. 84,

Symphony for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns. D major. 110, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. The Andante has 2 Flutes and 2 Bassoons. G major. 112, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. F major. 114, Symphony for 2 Violins, Viola, Bass, 2 Flutes, 2 Horns. A major. 124, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. G major. 128, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. C major. 129, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. G major. 130, Symphony for 2 Violins, Viola, Bass, 2 Flutes, 2 Horns in F, 2 Horns in C. F major. 132, Symphony for 2 Violins, 2 Violas, Bass, 2 Hautboys, 4 Horns in E flat. E flat major. 133, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Trumpets. The Andante with Flute obbligato. D major. 134, Symphony for 2 Violins, Viola, Bass, 2 Flutes, 2 Horns. A major. 162, Symphony for 2 Violins, 2 Violas, 2 Hautboys, 2 Horns, 2 Trumpets, Basses. C major. 181, Symphony for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. D major. 182, Symphony for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns. B flat major. 183, Symphony for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns in G and 2 Horns in B, 2 Bassoons. G minor. 184, Symphony for 2 Violins, 2 Violas, Bass, 2 Flutes, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets. E flat major. 199, Symphony for 2 Violins, 2 Violas, Bass, 2 Flutes, 2 Horns. G major. 200, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons, 2 Trumpets. C major. 201, Symphony for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns. A major. 202, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. D major. 297, Symphony (Paris) for 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets and Kettle-drums. D major. 318, Symphony for 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Bassoons, 4 Horns, 2 Trumpets. G major. 319, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons. 2 Horns. B flat major. 338, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Horns, Trumpets, and Kettle-drums. C major. 385, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons, Trumpets and Kettle-drums. D major. 425, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons, Trumpets, and Kettle-drums. C major. 444, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. The Andante has in addition a Flute. G major. 504, Symphony for 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Bassoons, 2 Horns, Trumpets, and Kettle-drums. Without Minuet. D major. 543, Symphony for 2 Violins, Viola, Bass, Flute, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettle-drums. E flat major. 550, Symphony for 2 Violins, Viola, Bass, Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettle-drums. G minor. 551, Symphony with Fugue (Jupiter) for 2 Violins, Viola, Bass, Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettle-drums. C major. *Cassaziones, Serenades, and Divertimentos for Orchestra:* 63, Cassazione for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns. G major. 99, Cassazione for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. 100, Serenade for 2 Violins, Viola, Bass, 2 Hautboys (2 Flutes), 2 Horns, 2 Trumpets. D major. 101, Serenade for 2 Violins and Bass, 2 Hautboys, 2 Horns, Flute, Bassoon. F major. 185, Serenade for 2 Violins, Viola, Bass, 2 Hautboys (2 Flutes), 2 Horns, 2 Trumpets. D major. 203, Serenade for 2 Violins, Viola, Bass, 2 Hautboys, 2 Flutes, Bassoon, 2 Horns, 2 Trumpets. D major. 204, Serenade for 2 Violins, Viola, Bass, 2 Hautboys (2 Flutes), 2 Horns, Bassoon, 2 Trumpets. D major. 239, Serenade (for 2 small orchestras) for 2 Principal Violins, Viola, Double Bass, and 2 Violins, Viola, Violoncello, Kettle-drums. D major. 250, Serenade (Haffner) for 2 Violins, Viola, Bass, 2 Hautboys (2 Flutes), 2 Horns, 2 Bassoons, 2 Trumpets. D major. 286, Notturno for 4

orchestras: 4 sets of 2 Violins, Viola, Bass, and 2 Horns each. D major. 320, Serenade for 2 Violins, Viola, Bass, 2 Flutes (Flautino), 2 Hautboys, 2 Bassoons, 2 Horns (Posthorn), 2 Trumpets, and Kettle-drums. D major. 361, Serenade for 2 Hautboys, 2 Clarinets, 2 Basset horns, 4 French horns, 2 Bassoons, Double Bassoon or Double Bass. B flat major. 375, Serenade for 2 Hautboys, 2 Clarinets, 2 Horns, 2 Bassoons. E flat major. 388, Serenade for 2 Hautboys, 2 Clarinets, 2 Horns, 2 Bassoons. C minor. 113, Divertimento for 2 Violins, Viola, Bass, 2 Hautboys, 2 Clarinets, 2 English Horns, 2 Horns, and 2 Bassoons. E flat major. 131, Divertimento for 2 Violins, Viola, Bass, Flute, Hautboy, Bassoon, 4 Horns. D major. 166, Divertimento for 2 Hautboys, 2 Clarinets, 2 English Horns, 2 Horns, and 2 Bassoons. E flat major. 186, Divertimento for 2 Hautboys, 2 Clarinets, 2 English Horns, 2 Horns, and 2 Bassoons. B flat major. 187, Divertimento for 2 Flutes, 3 Trumpets in C, 2 Trumpets in D, and 4 Kettle-drums in C, G, and D, A. C major. 188, Divertimento for 2 Flutes, 3 Trumpets in C, 2 Trumpets in D, and 4 Kettle-drums in C, A, and D, G. C major. 205, Divertimento for Violin, Viola, Bassoon, Bass, 2 Horns. D major. 213, Divertimento for 2 Hautboys, 2 Horns, 2 Bassoons. F major. 240, Divertimento for 2 Hautboys, 2 Horns, 2 Bassoons. B flat major. 247, Divertimento for 2 Violins, Viola, 2 Horns, Bass. F major. 251, Divertimento for Hautboy, 2 Violins, Viola, Bass, 2 Horns. D major. 252, Divertimento for 2 Hautboys, 2 Horns, 2 Bassoons. E flat major. 253, Divertimento for 2 Hautboys, 2 Horns, 2 Bassoons. F major. 270, Divertimento for 2 Hautboys, 2 Horns, 2 Bassoons. B flat major. 287, Divertimento for 2 Violins, Viola, Bass, 2 Horns. B flat major. 289, Divertimento for 2 Hautboys, 2 Bassoons, 2 Horns. E flat major. 334, Divertimento for 2 Violins, Viola, Bass, 2 Horns. D major. *Marches, Symphonic Movements, and minor Pieces for Orchestra (also for Concertina, Clockwork, and Barrel-Organ):* 189, March for 2 Violins, Bass, 2 Flutes, 2 Horns, 2 Trumpets. D major. 214, March for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. C major. 215, March for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. D major. 237, March for 2 Violins, Bass, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets. D major. 248, March for 2 Violins (obbligato), Viola, Bass, 2 Horns. F major. 249, March (Haffner) for 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets. D major. 290, March for Violin, Viola, Bass, 2 Horns. D major. 335, 2 Marches for 2 Violins, 2 Violas, Bass, 2 Flutes, 2 Hautboys, 2 Horns, 2 Trumpets. D major, D major. 408, 3 Marches for 2 Violins, Viola, Bass, 2 Hautboys, 2 Trumpets. C major, D major, C major. 121 Final Allegro of a Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. D major. 409, Minuet (Middle part of a Symphony) for 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettle-drums. C major. 477, Masonic Dirge for 2 Violins, Viola, Bass, 1 Clarinet, 1 Basset horn, 2 Hautboys, Double bassoon, and 2 Horns. C minor. *522, A musical Joke (Rustic Symphony or "The Country Musicians") for 2 Violins, Viola, Bass, 2 Horns. F major. 292, Sonata for Bassoon and Violoncello. B flat major. 410, Short Adagio for 2 Basset horns and Bassoon. F major. 411, Adagio for 2 Clarinets and 3 Basset horns. B flat major. 356, Adagio for Concertina. C major. 617, Adagio and Rondo for Concertina, Flute, Hautboy, Viola, and Violoncello. C minor. 608, Fantasia. A Piece for Clockwork. F minor. 616, Andante for a small Barrel-Organ. F major. 445, March for 2 Violins, Viola, Bass, and 2 Horns. F major. *Dances for Orchestra:* 568, 12 Minuets for 2 Violins, Bass, 2 Flutes, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums, Piccolo; 585, 12 Minuets for 2 Violins, 2 Flutes, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums, Small Flute, and Bass; 599, 6 Min-

uets for 2 Violins, Bass, 2 Flutes, Small Flute, 2 Bassoons, 2 Clarinets, 2 Hautboys, 2 Horns, 2 Trumpets, and Kettle-drums; 601, 4 Minuets for 2 Violins, Bass, 2 Flutes, Small Flute, Lyre, 2 Bassoons, 2 Clarinets, 2 Hautboys, 2 Horns, 2 Trumpets, and Kettle-drums; 604, 2 Minuets for 2 Violins, Bass, 2 Flutes, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums; 509, 6 German Dances for 2 Violins, Bass, 2 Flutes, Piccolo, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettle-drums; 536, 6 German Dances for 2 Violins, Bass, 2 Flutes, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums, Piccolo; 567, 6 German Dances for 2 Violins, Bass, 2 Flutes, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums, Piccolo; 571, 6 German Dances for 2 Violins, Bass, 2 Flutes, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums, Piccolo, Cymbals, and Tambourine; 586, 12 German Dances for 2 Violins, Bass, 2 Flutes, Piccolo, 2 Bassoons, 2 Hautboys, 2 Clarinets, 2 Horns, 2 Trumpets, and Kettle-drums (Tambourine); 600, 6 German Dances for 2 Violins, Bass, 2 Clarinets, 2 Hautboys, 2 Flutes, Piccolo, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettle-drums; 602, 4 German Dances for 2 Violins, Bass, 2 Flutes (Piccolo), 2 Horns, 2 Bassoons, Lyre, 2 Clarinets, 2 Hautboys, 2 Trumpets, and Kettle-drums; 605, 3 German Dances for 2 Violins, Bass, 2 Flutes, Piccolo, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Posthorns, 2 Trumpets, Kettle-drums, and Bells; 123, Contra-Dance for 2 Violins, Bass, 2 Hautboys, and 2 Horns; 267, Four Contra-Dances for 2 Violins, Bass, 1 Flute, 1 Bassoon, 2 Hautboys, 2 Horns; 461, 5 Minuets for 2 Violins, Bass, 2 Hautboys (Flutes), 2 Bassoons, and 2 Horns; 462, 6 Contra-Dances for 2 Violins, Bass, 2 Hautboys, and 2 Horns; 463, 2 Minuets with interlaced Contra-Dances for 2 Violins, Bass, 2 Hautboys, 2 Horns, 1 Bassoon; 510, 9 Contra-Dances or Quadrilles for 2 Violins, Bass, 2 Flutes, 2 Piccolos, 2 Hautboys, 2 Clarinets, 2 Horns, 2 Trumpets, and Kettle-drums, Large Drum, and Cymbals; 535, Contra-Dance (The Battle) for 2 Violins, Bass, Piccolo, 2 Clarinets, Bassoon, Trombone, Drum; 587, Contra-Dance ("The Victory of the hero Coburg") for 2 Violins, Bass, Hautboy, Flute, Bassoon, and Trumpet; 603, 2 Contra-Dances for 2 Violins, Bass, 2 Hautboys, Piccolo, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums; 609, 5 Contra-Dances for Flute, 2 Violins, Bass, and Drum; 610, Contra-Dance ("Les filles malicieuses") for 2 Violins, Bass, 2 Flutes, 2 Horns. *Concertos for Stringed or Wind-Instruments and Orchestra:* 207, Concerto for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. 211, Concerto for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. D major. 216, Concerto for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. G major. 218, Concerto for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. D major. 219, Concerto for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. A major. 261, Adagio for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Horns. E major. 269, Rondo concertant for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. 373, Rondo for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. C major. 190, Concertone for 2 Solo-Violins. Accomp.: 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. C major. 364, Concert-Symphony for Violin and Viola. Accomp.: 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns. E flat major. 191, Concerto for Bassoon. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. 299, Concerto for Flute and Harp. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. C major. 313, Concerto for Flute. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. G major. 314, Concerto for Flute. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. D major. 315, Andante for Flute. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. C major. 412, Concerto for

Horn. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons. D major. 417, Concerto for Horn. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. E flat major. 447, Concerto for Horn. Accomp.: 2 Violins, Viola, Bass, 2 Clarinets, 2 Bassoons. E flat major. 495, Concerto for Horn. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. E flat major. 622, Concerto for Clarinet. Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Bassoons, 2 Horns. A major. **Chamber Music.** *Quintets for Stringed Instruments:* 174, Quintet for 2 Violins, 2 Violas, and 'Cello. B flat major. 406, Quintet for 2 Violins, 2 Violas, and 'Cello. C minor. 407, Quintet for 1 Violin, 2 Violas, 1 Horn, 1 'Cello (or instead of the Horn a second 'Cello). E flat major. 515, Quintet for 2 Violins, 2 Violas, and 'Cello. C major. 516, Quintet for 2 Violins, 2 Violas, and 'Cello. G minor. 581, Quintet for 1 Clarinet, 2 Violins, Viola, 'Cello. A major. 593, Quintet for 2 Violins, 2 Violas, 'Cello. D major. 614, Quintet for 2 Violins, 2 Violas, 'Cello. E flat major. 525, A short Serenade. Eine kleine Nachtmusik for 2 Violins, Viola, 'Cello, Double Bass. G major. *Quartets for Stringed Instruments (for 2 Violins, Viola, and 'Cello):* 80, Quartet G major; 155, Quartet D major; 156, Quartet G major; 157, Quartet C major; 158, Quartet F major; 159, Quartet B flat major; 160, Quartet E flat major; 168, Quartet F major; 169, Quartet A major; 170, Quartet C major; 171, Quartet E flat major; 172, Quartet B flat major; 173, Quartet D minor; 387, Quartet G major; 421, Quartet D minor; 428, Quartet E flat major; 458, Quartet B flat major; 464, Quartet A major; 465, Quartet C major; 499, Quartet D major; 575, Quartet D major; 589, Quartet B flat major; 590, Quartet F major; 136, Divertimento D major; 137, Divertimento B flat major; 138, Divertimento F major; 546, Adagio and Fugue C minor; 285, Quartet for Flute, Violin, Viola, 'Cello. D major. 298, Quartet for Flute, Violin, Viola, 'Cello. A major. 370, Quartet for Hautboy, Violin, Viola, 'Cello. F major. *Duos and Trios for Stringed Instruments:* 423, Duo for Violin and Viola. G major. 424, Duo for Violin and Viola. B flat major. 487, Duo for 2 Violins. C major. 563, Divertimento for Violin, Viola, and 'Cello. E flat major. **Piano Music.** *For one, two, or three Pianos and Orchestra:* 37, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. F major. 39, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. 40, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. D major. 41, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Horns. G major. 175, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets, and Kettle-drums. D major. 238, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. 242, Concerto for 3 Pianos. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. F major. 246, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. C major. 271, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. E flat major. 365, Concerto for 2 Pianos. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Horns. E flat major. 413, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Horns. F major. 414, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. A major. 415, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons, Trumpets, and Kettle-drums. C major. 449, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass (2 Hautboys, 2 Horns ad libitum). C minor. 450, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns. B flat major. 451, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums. D major. 453, Concerto for Piano. Accomp.: 2 Vio-

lins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns. G major. 456, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns. B flat major. 459, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns. F major. 466, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums. D minor. 467, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums. C major. 482, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettle-drums. E flat major. 488, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Clarinets, 2 Bassoons, 2 Horns. A major. 491, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums. C minor. 503, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettle-drums. C major. 537, Concerto (Coronation) for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettle-drums ad libitum. D major. 595, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns. B flat major. 382, Concert-Rondo for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Horns, Trumpets, and Kettle-drums. D major. *Quintet, Quartets, and Trios for Piano:* 452, Quintet for Piano, Hautboy, Clarinet, Horn, and Bassoon. E flat major. 478, Quartet for Piano, Violin, Viola, and 'Cello. G minor. 493, Quartet for Piano, Violin, Viola, and 'Cello. E flat major. 254, Trio for Piano, Violin, and 'Cello. B flat major. 442, Trio for Piano, Violin, and 'Cello. D minor. 496, Trio for Piano, Violin and 'Cello. G major. 498, Trio (Kegelstatt) for Piano, Clarinet, and Viola. E flat major. 502, Trio for Piano, Violin, and 'Cello. B flat major. 542, Trio for Piano, Violin, and 'Cello. E major. 548, Trio for Piano, Violin, and 'Cello. C major. 564, Trio for Piano, Violin, and 'Cello. G major. *Sonatas and Variations for Piano and Violin:* 6, Sonata C major; 7, Sonata D major; 8, Sonata B flat major; 9, Sonata G major; 10, Sonata B flat major; 11, Sonata G major; 12, Sonata A major; 13, Sonata F major; 14, Sonata C major; 15, Sonata B flat major; 26, Sonata E flat major; 27, Sonata G major; 28, Sonata C major; 29, Sonata D major; 30, Sonata F major; 31, Sonata B flat major; 55, Sonata F major; 56, Sonata C major; 57, Sonata F major; 58, Sonata E flat major; 59, Sonata C minor; 60, Sonata E minor; 61, Sonata A major; 296, Sonata C major; 301, Sonata G major; 302, Sonata E flat major; 303, Sonata C major; 304, Sonata E minor; 305, Sonata A major; 306, Sonata D major; 372, Allegro of a Sonata B flat major; 376, Sonata F major; 377, Sonata F major; 378, Sonata B flat major; 379 Sonata G major; 380 Sonata E flat major; 402, Sonata A major; 403, Sonata C major; 404, Sonata C major; 454, Sonata B flat major; 481, Sonata E flat major; 526, Sonata A major; 547, Sonata F major; 359, 12 Variations on "La Bergère Silimène," G major; 360, 6 Variations on "Hélas, j'ai perdu mon amant," G minor. *Piano Duets (for one and two Pianos):* 357, Sonata G major; 358, Sonata B flat major;; 381, Sonata D major; 497, Sonata F major; 521, Sonata C major; 501, Andante with 5 Variations, G major; 426, Fugue for 2 Pianos, C minor; 448, Sonata for 2 Pianos, D major. *Sonatas and Fantasias for Piano:* 279, Sonata C major; 280, Sonata F major; 281, Sonata B flat major; 282, Sonata E flat major; 283, Sonata G major; 284, Sonata D major; 309, Sonata C major; 310, Sonata A minor; 311, Sonata D major; 330, Sonata C major; 331, Sonata A major (Turkish March); 332, Sonata F major; 333, Sonata B flat major; 457, Sonata C minor; 545, Sonata C major; 570, Sonata B flat major; 576, Sonata D major; 394, Fantasia

with a Fugue, C major; 396, Fantasia C minor; 397, Fantasia D minor; 475, Fantasia C minor. *Variations for Piano:* 24, 8 Variations on an Allegretto; 25, 7 Variations on "Wilhelm von Nassau"; 179, 12 Variations on a Minuet by Fischer; 180, 6 Variations on "Mio caro Adone" by Salieri; 264, 9 Variations on "Lison dormait"; 265, 12 Variations on "Ah vous dirais-je, Maman"; 352, 8 Variations on a March from "Mariages Samnites" by Grétry; 353, 12 Variations on "La belle Françoise"; 354, 12 Variations on "Je suis Lindor"; 398, 5 Variations on "Salve tu Domine" by Paisiello; 455, 10 Variations on "Unser dummer Pöbel meint"; 460, 8 Variations on "Come un agnello" by Sarti; 500, 12 Variations on an Allegretto; 573, 9 Variations on a Minuet by Duport; 613, 8 Variations on the Song: "Ein Weib ist das herrlichste Ding." *Minor Pieces for the Piano:* 1, Minuet and Trio G major; 2, Minuet F major; 4, Minuet F major; 5, Minuet F major; 94, Minuet D major; 355 Minuet D major; 485, Rondo D major; 494, Short Rondo F major; 511, Rondo A minor; 399 (Piano-Suite), Overture, Allemande, Courante, Sarabande, C major; 401, Fugue G minor; 3, Allegro, B flat major; 312, Allegro of a Sonata G minor; 533, Allegro and Andante F major; 236, Andantino E flat major; 540 Adagio B minor; 574, A Small Gigue G major; 624, 36 Cadenzas to his Piano-Concertos. *Sonatas for Organ with Accompaniment:* 67, Sonata for Organ, 2 Violins, and Bass. E flat major. 68, Sonata for Organ, 2 Violins, and Bass. B flat major; 69, Sonata for Organ, 2 Violins, and Bass. D major; 144, Sonata for Organ (or Bass), and 2 Violins. D major. 145, Sonata for Organ (or Bass), and 2 Violins. F major. 212, Sonata for Organ, 2 Violins, and Bass. B flat major. 224, Sonata for Organ, 2 Violins, and Bass. F major. 225, Sonata for Organ, 2 Violins, and Bass. D major. 244, Sonata for Organ, 2 Violins, and Bass. F major. 245, Sonata for Organ, 2 Violins, and Bass. D major. 274, Sonata for Organ, 2 Violins, and Bass. G major. 278, Sonata for Organ, 2 Violins, 'Cello, Bass, 2 Hautboys, Trumpets, Kettle-drums. C major. 328, Sonata for Organ, 2 Violins, and Bass. C major. 329, Sonata for Organ, 2 Violins, 'Cello, Bass, 2 Hautboys, 2 Horns, Trumpets, Kettle-drums. C major. 336, Sonata for Organ, 2 Violins, Bass. C major. *Supplement.* 626, Requiem for 4 Voices, 2 Violins, Viola, Bass, 2 Basset horns, 2 Bassoons, Trombones, Trumpets, Kettle-drums, Organ. D minor. 75, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. F major. 76, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons. F major. 81, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. D major. 95, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Trumpets. D major. 96, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets, Kettle-drums. C major. 97, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets, Kettle-drums. D major. Suppl. 9, Concerted Quartet for Hautboy, Clarinet, Horn, and Bassoon with accomp. 102, Final Movement of a Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. 120, Final Movement of a Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Flutes, 2 Horns, Trumpets, Kettle-drums. 163, Final Movement of a Symphony, the same instrumentation. Suppl. 10, Ballet Music to the Pantomime "les petits riens." 291, Fugue for 2 Violins, 2 Violas, Bass, 2 Horns, 2 Flutes, 2 Hautboys, 2 Bassoons (Fragment). 32, Galimathias musicum for Piano, 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Bassoon. 65a, Seven Minuets with Trio for 2 Violins and Bass. 122, Minuet without Trio for 2 Violins, Bass, 2 Hautboys, 2 Horns. 363, Three Minuets for 2 Violins, Bass, 2 Hautboys, 2 Horns, 2 Bassoons, Trumpets, and Kettle-drums. 363, 2 Minuets for 2 Violins, Bass, Flute, 2 Hautboys, and 2 Trumpets (2 Horns); 106, Overture and 3 Contra-Dances for 2 Violins, Bass, 2 Hautboys, 2 Bassoons, 2 Horns. 606,

6 Ländler (Rustic Dances) for Orchestra. Transcription for 2 Violins and Bass. 607, Contra-Dance "Il trionfo delle donne" for Orchestra (Fragment). 446, Music to a Pantomime for 2 Violins, Viola, Bass (Fragment). 268, Concerto for Violin. Accomp.: 2 Violins, Viola, Bass, Flute, 2 Bassoons, 2 Hautboys, 2 Horns. E flat major. 293, Concerto for Hautboy. Accomp.: 2 Violins, 2 Violas, Bass, 2 Clarinets, 2 Horns, 2 Bassoons. F major. 371, Concert-Rondo for Horn. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. E flat major. Suppl. 56, Concerto for Piano and Violin with accomp. of 2 Flutes, 2 Hautboys, 2 Horns, 2 Trumpets, Kettle-drums, and Bass (Fragment). 46, Quintet for 2 Violins, 2 Violas, and 'Cello. B flat major. Suppl. 91, Quintet for Clarinet, 2 Violins, Viola, and 'Cello (Fragment). Suppl. 72, Quartet for 2 Violins, Viola, and 'Cello (Fragment). 266, Trio for 2 Violins and Bass. B flat major. 395, Short Fantasia for Piano. 153, 154, Two Fugues for Piano. 400, First Movement of a Sonata for Piano. 534, Contra-Dance (The Thunderstorm) for Orchestra. Arranged for Piano. D major. 594, Adagio and Allegro for the mechanism of a Clock. Arranged for Piano, four hands. F minor. 115, Missa brevis for 4 Voices and Organ. 427, Missa for 4 Voices, 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons, Trumpets, Kettle-drums, 4 Trombones, Organ. C minor. Suppl. 21, Lacrymosa for 4 Voices, Bass, and Organ. 44, Motet "Ex adipe frumenti." For 4 Voices and Organ. 91, Kyrie for 4 Voices, Violin, and Organ. 116, Kyrie for 4 Voices, 2 Violins, Viola, Bass, and Organ. 221, Kyrie for 4 Voices and Organ. 337, Credo for 4 Voices, 2 Violins, 2 Hautboys, 2 Bassoons, 2 Trumpets, 3 Trombones, Kettle-drums, Bass, and Organ. 429, Cantata "Dir Seele des Weltalls." For 2 Tenors and 1 Bass-Voice, 2 Violins, Viola, Bass, 2 Hautboys, 1 Flute, 1 Clarinet, 2 Horns, 1 Bassoon. 422, L'Oca del Cairo. Opera bouffe in 2 Acts. 430, Lo Sposo deluso, ossia La Rivalità di tre Donne per un solo Amante. Opera bouffe in 2 Acts. 71, Aria for Ten. "Ah più tremar." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns (Fragment). 119, Aria for Sop. "Der Liebe himmlisches Gefühl." With Piano accomp. 178, Aria for Sop. "Ah Spiegarti." With Piano accomp. 389, Duet for 2 Tens. "Welch ängstliches Beben." Accomp.: 2 Violins, Viola, Bass, 1 Flute, 1 Hautboy, 1 Bassoon, 2 Horns (Fragment). 433, Aria for Bass-Voice. "Männer suchen stets zu naschen." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns (Fragment). 434, Trio for Ten. and 2 Bass-Voices. "Del gran regno delle Amazoni." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons (Fragment). 435, Aria for Ten. "Müsst' ich auch durch tausend Drachen." Accomp.: 2 Violins, Viola, Bass, 1 Flute, 1 Hautboy, 1 Clarinet, 2 Horns, 2 Bassoons, Trumpets, and Kettle-drums (Fragment). 438, Trio for 2 Sops. and 1 Bass-Voice. "Se lontan, ben mio, tu sei." Same accomp. (Fragment). 440, Aria for Sop. "In te spero, o sposo amato." With Bass accomp. 580, Aria for Sop. "Schon lacht der holde Frühling." Accomp.: 2 Violins, Viola, Bass, 2 Clarinets, 2 Bassoons, 2 Horns. 82, Aria for Sop. "Se ardire, e speranza." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Horns. 393, Solfeggios for one Sop.-Voice with or without accomp. (Fragment). Suppl. 5, Jocular Quartet for Sop., 2 Tens., and Bass. "Caro mio Druck und Schluck." With Piano accomp. (Fragment). Suppl. 191, Canon for 4 Voices. 232, Canon for 4 Voices. 232, Canon for 5 Voices. 23, Aria "Conservati fedele" for Sop. with accomp. of stringed instruments. Suppl. 80, Quintet for 2 Violins, 2 Violas, and 'Cello. 98, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. 164, Six Minuets for 2 Violins, Bass, 2 Oboes (Flutes) and 2 Trumpets (Horns). 487, 12 Duets for Basset horns. 452, A Sketch to a Quintet for Piano, Oboe, Clarinet, Horn, and Bassoon. Suppl. II, 42, Sonata for 2 Pianos (Fragment), 42, Recitative and Aria for Sop., "Basta Vincesti"; eccoti il foglio,

with accomp. of stringed instruments.

Mozarteum of Salzburg was founded as a memorial to the great composer in his native place, gives 12 annual concerts, includes an orchestral society which performs Mozart's music in the churches of that city, and embraces a music school in which members of the orchestra teach. The International Mozart Stiftung, a fund created in 1869, is intended to finance an International conservatory of music, and to assist poor musicians.

Mozartstiftung was founded as the outgrowth of a music festival given by the Frankfort "Liederkranz," June 25, 1838. The profits were carefully invested, and the interest, amounting in 1908 to more than 1500 marks per annum, devoted to four-year scholarships for young composers.

Much Ado About Nothing. C. V. Stanford's four-act opera to book by Sturgis, after Shakespeare, was first performed May 30, 1900, at Covent Garden.

Muck (Karl, Ph.D.) conducted the Boston Symphony Orchestra, 1906–8, by permission of the Royal Berlin Opera, to which he then returned as an assistant conductor. Son of a Bavarian magistrate, he studied at Heidelberg, and later at Leipsic, taking his doctor's degree there and at the same time studying music at the Conservatory. In 1880 he made his debut as a pianist at the Gewandhaus, then served successfully as chapelmaster at Salzburg, Brünn, Graz, Prague; then became conductor of the Neumann Opera Company, which led to his appointment, 1892, at the Berlin Opera. B. Oct. 22, 1859, Darmstadt; add. Berlin.

Mudie (Thomas Molleson) composed four symphonies, 48 piano solos, 42 songs, 24 sacred songs, chamber music; played piano and clarinet; taught, Royal Academy of Music, London, where he was one of the 10 scholars admitted after the first examination, 1823. B. Nov. 30, 1809, Chelsea; d. July 24, 1876, London.

Muette de Portici. French title of Daniel F. E. Auber's opera "MASANIELLO."

Muffat (Georg) composed for organ; played organ Strasburg and Salzburg Cathedrals; chapelmaster to the Bishop of Passau; pupil of Lulli. B. Passau; d. Feb. 23, 1704, Passau. **August Gottlieb Theophilus** composed organ and harpsichord pieces from which Handel borrowed melodies; musician to the court of Vienna; pupil of Fux and of his father GEORG. B. 1690, Passau; d. Dec. 10, 1770, Vienna.

Mühlfeld (Richard) played clarinet and violin; sub-conductor Meiningen court orchestra, played in Bayreuth festivals; pupil of Büchner. B. Salzungen, Feb. 28, 1856; d. Meiningen, June 1, 1907.

Müller (Aegidius Christoph) became court musician to the Duke of Brunswick, and father of the four brothers distinguished as quartet players. B. Nordhausen, July 2, 1766; d. Aug. 14, 1841, Brunswick. **Karl Friedrich** was concertmeister in the ducal orchestra, and later first violin of the famous quartet. B. Nov. 11, 1797; d. April 4, 1873. **Franz Ferdinand Georg** also became concertmeister, later second violin in the quartet. B. July 29, 1808; d. May 22, 1855. **Theodor Heinrich Gustav** played viola in the quartet. B. Dec. 3, 1799; d. Sept. 7, 1855. **August Theodor** played 'cello in the quartet. B. Sept. 27, 1802; d. Oct. 20, 1875. From 1830 to 1845 this quartet played the chamber music of Haydn, Mozart, and Beethoven in all the principal cities of Europe. The four sons of KARL FRIEDRICH likewise organized a quartet, which gave concerts until 1873, when the organization disbanded. **Karl** played first violin. B. April 14, 1829; m. the singer Elbira Berghaus. **Hugo** played second violin. B. Sept. 21, 1832; d. June 26, 1886. **Bernhard** played viola. B. Feb. 24, 1825; d. Sept. 4, 1895. **Wilhelm** played 'cello; later chamber musician and teacher in the Hochschule für Musik, Berlin. B. June 1, 1834; d. Sept. 1897, New York.

Müller (August Eberhardt) wrote instruction books for piano and flute;

composed three cantatas, two operettas, piano concertos, organ suites, 23 duets for two flutes, songs, etc.; became cantor, Leipsic Thomasschule in succession to Hiller, 1804. B. Nordheim, Hanover, Dec. 13, 1767; d. Dec. 3, 1817, Weimar.

Müller (Christian) built organs in Amsterdam and Haarlem, 1720 to 1770.

Müller (Heinrich) published "Geistliche Seelen-Musik," 1659, containing 400 hymns, and a second collection, "Geistliche Erquick-Stunden," 1666; pastor and archdeacon, Rostock Marienkirche and professor of theology. B. Oct. 18, 1631, Lübeck; d. Sept. 17, 1675.

Müller (Iwan) taught clarinet, Paris Conservatoire; composed works for clarinet still possessing educational value. B. Dec. 3, 1786, Reval; d. Feb. 4, 1854, Bückeburg.

Müller (Wenzel) composed many popular operettas, including "Zauberzither" from which Schikaneder borrowed ideas for the libretto of "Zauberflöte," and in 1818, "Travestierte Zauberflöte," in all more than 200 works; conducted opera in Prague and Vienna. B. Tyrnau, Moravia, Sept. 26, 1767; d. Aug. 3, 1835, Baden, near Vienna.

Müller (Wilhelm) wrote the poems of Schubert's song cycles "Die schöne Müllerin," "Die Winterreise"; was father of the philologist Max Müller. B. Oct. 7, 1794, Dessau; d. Oct. 1, 1827, Dessau.

Munck, de (François) played 'cello; taught Brussels Conservatory, where he had been a pupil under Platel. B. 1815, Brussels; d. 1854, Brussels. **Ernst** played 'cello; taught London Royal Academy of Music, 1893, and Guildhall School of Music; pupil of his father FRANÇOIS. B. 1840, Brussels; m. Carlotta Patti; add. London.

Mundstück. *Ger.* Mouthpiece.

Mundy (Dr. John) composed songs and psalms, the madrigal "Lightly she tripped o'er the dales" for "The Triumphes of Oriana," 1601; played organ Eton College and St. George's Chapel, Windsor. Son of WILLIAM; d. 1630, Windsor. **William** composed a service, three anthems; sang Eng. Chapel Royal. D. about 1591.

Munro (Alexander) published "A Collection of the best Scots Tunes fitted to German flute," 1732; Scotch musician, settled in Paris.

Munter. *Ger.* Allegro or lively.

Muris, de (Johannes) wrote "Speculum Musice" and other theoretical works on music between 1339 and 1358, reprinted by Gerbert and Coussemaker; was formerly thought to have invented the Long, Breve, etc.; noted also as mathematician and astrologer; probably an ecclesiastic of Norman birth, but settled in Paris.

Murky. Harpsichord music with bass of broken octaves.

Murschhauser (Franz Xaver Anton) wrote "Accademia Musico-poetica bipartita," Nuremberg, 1721, and other theoretical works; composed preludes and fugues for organ lately republished; chapelmaster at the Munich Frauenkirche; pupil of J. C. Kerl. B. 1663, Zabern, Alsace; d. Jan. 6, 1738, Munich.

Murska, de (Ilma) sang sop. in opera, debut 1862 at the Pergola, Florence, later with great success in the principal cities of Europe, America, Australia in rôles ranging from Gilda to Senta; taught in New York; pupil of Marchesi. B. 1836, Croatia; poisoned herself, Jan. 14, 1889, Munich.

Musard (Philippe) composed "Venise," "Les Echos" and other highly popular quadrilles; was the best known conductor of promenade concerts and composer of dance music in Paris, 1833–52; wrote "Nouvelle Méthode de Composition musicale," 1832, dedicated to Reicha, whose pupil he had been. B. 1793, Paris; d. Mar. 31, 1859, Paris. **Alfred** conducted concerts and balls in Paris. B. Paris, 1828, son of PHILIPPE; d. 1881, Paris.

Musars. Ballad singers.

Musette. *Fr.* Small bagpipe; melodies in imitation of bagpipe music; dance tunes suitable for bagpipe; an organ reed stop.

MRS. H. H. A. BEACH

LIZA LEHMANN

CARL LÖWE

HUGO WOLF

ROBERT FRANZ

Musica. *It.* Music, as **Di Camera,** chamber music; **Di Chiesa,** church music; **Da Teatro,** theatrical music or opera.

Musica Ficta or **Cantus Fictus.** Device employed from the 13th century by which the canon law against the use of accidentals was avoided. There were at first no accidentals in the church MODES, but while the Cantus Firmus might easily be constructed without them, they were necessary in counterpoint. The music though written without sharps and flats, was none the less sung with such accidentals as were required, which were introduced by the singers according to traditional rules.

Musica Figurata. Figured or florid music.

Musical Antiquarian Society was founded in 1840 by W. Chappell, Dr. Rimbault and others in London, and during seven years published 19 works by early English composers.

Musical Art Society was the name given choral organizations of trained singers in New York City, Brooklyn, Boston, and Chicago for the revival of à capella works by Palestrina, Bach, and other early masters. The New York society was founded by Dr. Frank Damrosch, 1894, who was its director in 1908. That in Brooklyn was founded 1903 by James H. Downs, music master in the public schools and organist at St. Augustine's Church.

Musical Artists' Society gave semi-private subscription concerts of chamber music in London, 1874 to 1899, at which works by the members were performed. The Duke of Beaufort was president, and among the vice-presidents were Sir G. A. Macfarren and Sir Arthur Sullivan.

Musical Assocation was founded in London, 1874, by Sir John Stainer, Rev. Sir F. A. G. Ouseley, Bart., and other distinguished musicians, was incorporated 1904, and devotes itself to investigations of subjects connected with the Science and Art of Music. In 1900 the association became allied with the INTERNATIONALE MUSIKGESELLSCHAFT.

Musical Box. Instrument in which the tones are produced by a BARREL from a steel comb attuned to the scale. It is sometimes provided with drum and bell movements as well.

Musical Glasses. HARMONICA.

Musical Society of London was founded in London, 1858, by former members of the NEW PHILHARMONIC SOCIETY and gave subscription concerts until 1867.

Musical Union gave chamber concerts in London, 1844 to 1880, under the direction of John Ella.

Musical Union in America was organized in affiliation with the American Federation of Labor, having local bodies in all the larger cities, for the regulation of wages and the protection of its members, like other trade union bodies. Practically all the musicians employed in theatres throughout the United States are members of the organization, which has served a useful purpose in maintaining a fair and uniform scale of prices. The union is especially strong in New York City, where its members include the entire personnel of the opera and other orchestras. Inability to agree with the union as to the scale of wages is the reason given for the discontinuance of the CINCINNATI SYMPHONY ORCHESTRA by its management. Numerous attempts have been made to unionize the BOSTON SYMPHONY ORCHESTRA, but all have failed. The members of that orchestra are employed under annual contract at terms in excess of that required by the union, and in 1905-6 H. L. Higginson, through whose patronage this orchestra came into being, announced that no members of the orchestra would be permitted to join the union.

Musica Mensurata. Measured music or CANTUS MEASURABILIS.

Musici. Followers of the Aristoxenian system of music among the ancient Greeks, as opposed to the Pythagoreans.

Musicians' Company was chartered in London, 1604, by James I, although its history may be traced to the region of Edward IV, who chartered the guild of "his beloved min-

strels" in 1469. In 1904 the Musicians' Company gave an interesting exhibition of instruments, books, music, manuscripts and portraits, in celebration of its tercentenary, and later published an illustrated catalogue of the collection thus assembled, and some of the lectures then delivered. The company awards several scholarships and prizes. The meetings, held in Stationers' Hall, are presided over by a Master, who, with two wardens and thirteen assistants, manages its affairs.

Musico. *It.* Castrato or eunuch-soprano or alto.

Musikalisches Opfer. Johann Sebastian Bach's work containing developments of a subject given him by Frederick the Great on occasion of his visit to Potsdam, 1747, was published with a dedication to that sovereign, and has been reprinted by Breitkopf & Härtel.

Musin (Ovide) played violin, touring Europe and America; became teacher of that instrument at Liège Conservatory, 1897, in succession to César Thomson; pupil of Hyneberg at Liège Conservatory, 1st prize, 1865, then of Leonard at Paris Conservatoire, where he won the gold medal for solo and quartet playing. B. Sept. 22, 1854, Nandrin, near Liège, Belgium; add. Brussels.

Mustel (Victor) invented many improvements for the harmonium; founded the factory in Paris, 1853, which was later known as "Victor Mustel et ses Fils." B. 1815, Havre.

Musurgia Universalis. An elaborate treatise on music, its history, theory, notation, containing much that is still valuable and more that is quaint and amusing, was written in Rome and published 1650 by the Rev. Athanasius Kircher, S.J.

Muta. *It.* "Change," directs that the key be changed in horn or drum music; directs that mute be used.

Mutation. Change in a boy's voice at puberty; term in SOLMISATION; shift.

Mutation Stops. Organ stops giving the tierce, twelfth, etc., of the foundation stops, not unisons nor octaves.

Mute. Small clamp of metal wood or ivory affixed to the bridge of viol instruments to muffle the tones; indicated by the direction Muta or Con Sordini, and contradicted by Senza Sordini. A pear-shape pad serves the same purpose when inserted in the bell of brass instruments.

Müthel (Johann Gottfried) composed clavier concertos in C minor and D minor and other music praised by Burney; court organist at Schwerin, and of the Lutheran Church, Riga; pupil of J. S. Bach. B. Mölln, Lauenburg, 1720; d. after 1790.

M. V. Abbreviation for Mezza Voce.

My Country 't is of Thee or **"America,"** patriotic song written by Samuel Francis Smith, and first sung in public in the Park Street Church, Boston, July 4, 1832, to the tune known as GOD SAVE THE KING, and in German as Heil dir im Siegerkranz, subsequently obtained national importance. Dr. Edward Everett Hale, who was present on that occasion, and knew the author well, is authority for the statement that the verses were written at the request of the pastor of the church, who then handed the author several German and English hymn books, and told him to find some tune to which his verses would fit. "Dr. Smith looked through the books and selected the tune, which he had never heard, and which has been sung in this country as "America" ever since. Smith wrote in all more than 100 hymns, including "The Morning Light is Breaking." Educated at Harvard and Andover Theological Seminary, he was ordained to the Baptist ministry, 1834, and was pastor at Waterville, Me., for the next eight years; became professor of languages, Waterville College, and edited periodicals for his denomination. B. 1808, Boston; d. 1895.

Mysliweczek (Josef) composed "Abramo ed Isacco," once attributed to Haydn, and three other oratorios; "Olimpiade" and in all 15 operas, chamber music, symphonies, songs; called "Il Boemo." B. Mar. 9, 1737, near Prague; d. Feb. 4, 1781, Rome.

Mystères d'Isis was the name of

the version of Zauberflöte which won Lachnith the title of "Le Derangeur."

Mysteries or **Miracle Plays** were the dramatic entertainments based on sacred subjects and given under church auspices before the development of either opera or oratorio.

Naaff (Anton E. August) edited musical publications in Vienna. B. Nov. 28, 1850, Bohemia; add. Vienna.

Naaman. Sir Michael Costa's oratorio, to book by Bartholomew, was first performed Sept. 7, 1864, at the Birmingham Festival.

Nabla. *Gr.* NEBEL.

Nablium. *L.* NEBEL.

Nabucco. Giuseppe Verdi's three-act opera, to book by Solera, was first performed Mar. 9, 1842, at La Scala, Milan. A later production was given in London under the title "Nino," and this production was also called "Nabucodonosor."

Nacaire. *Fr.* Large DRUM.

Naccare or **Gnaccare.** *It.* CASTANETS.

Nacchera. *It.* Military DRUM.

Naccherone. *It.* Bass DRUM.

Nachahmung. *Ger.* Imitation.

Nachbaur (Franz) sang ten. in opera, created Walther in "Meistersinger," Froh in "Rheingold"; in boyhood chorister in Basle; pupil of Orth and Lamperti. B. March 25, 1835, Schloss Giessen, Würtemberg; d. Mar. 21, 1902, Munich.

Nachdruck. *Ger.* Accent; emphasis.

Nachez (Tivadar) composed violin pieces in Hungarian style; played violin in tours as virtuoso, and in Paris and London concerts; pupil of Leonard. B. Budapest, May 1, 1859; add. London.

Nachruf. *Ger.* Farewell, or Elegy.

Nachschlag. Grace or ornament, like a short appoggiatura, but occurring at the end instead of at the beginning of a note.

Nachspiel. *Ger.* Postlude.

Nachthorn. Organ stop of wooden stopped pipes.

Nachtlager von Granada. Conradin Kreutzer's two-act opera, to book by Baron von Braun, was first performed 1834, Vienna.

Nachtstücke. *Ger.* "Night pieces." The name given by Robert Schumann to his four piano solos, Op. 23.

Nächstverwandte Töne. *Ger.* Nearest relative KEYS.

Nadeshda. A. Goring Thomas's four-act opera, to book by Sturgis, was first performed April 16, 1885, at Drury Lane, London, by the Carl Rosa Opera Company.

Naenia. Roman funeral song.

Nafiri. Indian trumpet.

Nagaret. Abyssinian kettle-drum.

Nagel (Wilibald) wrote a History of English Music, "Beethoven und seine Claviersonaten," 1903, and other works on music; pupil of Ehrlich, Treibs, Spitta, and Bellermann, Berlin. B. Jan. 12, 1863, Mülheim; add. Darmstadt.

Nagelgeige. *Ger.* "Nail Fiddle." Instrument invented by Johann Wilde, St. Petersburg, 1740, in which the tone is produced by the vibration of iron nails fixed in a sounding board acted on by a bow.

Nägeli (Johann Georg) published music in Zürich (interpolated four measures in a Beethoven sonata); composed the air known in English as "Life let us cherish" and much forgotten music. B. May 16, 1773, Zürich; d. Dec. 26, 1836, Zürich.

Naguar. Indian drum.

Naich (Hubert) composed 30 4- and 5-part madrigals published in Rome about 1540; probably a Netherlander.

Naif. *Fr.* Artless, natural.

Naivement. *Fr.* Artlessly, naturally.

Naïveté. *Fr.* Artlessness, naturalness.

Naked Fifth. Fifth without an intervening third.

Naker. DRUM.

Nakeres. Obsolete English kettle-drum.

Naldi (Giuseppe) sang bass in opera, Rome, 1789, later in Venice, Turin, Milan, and Rome; accomplished musician and actor; killed in Paris by explosion of a cooking kettle invented by his friend Garcia. B. Feb. 2, 1770, Bologna; d. Paris, Dec. 15,

1820. **Mademoiselle** sang with success in Paris opera, debut, 1819; retired, 1824, on her marriage to Conte di Sparre. Daughter of GIUSEPPE.

Nalson (Rev. Valentine) composed morning and evening services in G; subchanter, York Cathedral, 18th century.

Nanga. Negro HARP.

Nanini or **Nanino (Giovanni Bernardino)** was among the first composers of the Roman school to add organ accompaniment to his church music, which included psalms, motets, a Venite, etc.; composed madrigals for five voices, published in Venice, 1588–98; chapelmaster in Roman churches; pupil of his brother GIOVANNI MARIA. D. after 1612. **Giovanni Maria** founded the first music school in Rome ever presided over by an Italian, where he and his brother may have numbered PALESTRINA among their assistants; composed the 6-part motet, "Hodie nobis cœlorum rex," still annually sung on Christmas Day in the Sistine Chapel, canons, motets, madrigals; became chapelmaster of the Sistine Chapel, 1604; in boyhood chorister at Vallerano, later singer and chapelmaster to Roman churches; pupil of Gaudio Mell. B. between 1545 and 1550, Tivoli; d. Mar. 11, 1606, Rome.

Nantier-Didiée (Constance Betsy Rosabella) sang mez. sop. rôles in opera, debut in "La Vestale," Turin, in Paris, 1851, creating Nancy in "Martha," Siebel in "Faust"; touring Europe, America, 1856. B. Nov. 16, 1831, Isle de Bourbon; d. Dec. 4, 1867, Madrid.

Napier (William) published music in London, including a valuable "Collection of Original Scots Songs," 1790–94, and the ballad operas "Rosina," "Maid of the Mill." B. 1740, Scotland; d. 1812, Somers Town.

Naples was for centuries one of the chief music centres of Italy, and, besides the historic SAN CARLO opera house, is the possessor of the **Real Conservatorio di Musica**, founded in 1808 as the successor of four earlier famous institutions. The first directors were Tritta, Paisiello, and Feneroli, who were succeeded, 1813, by Zingarelli. Under the administration of this famous maestro a preparatory school was added, the faculty strengthened, and the institution became one of the foremost in Europe. From 1837 to 1840 the management devolved upon Donizetti, who, in 1860, was replaced by Mercadante. Another period of prosperity followed. In 1861 Conti was appointed coadjutor to Mercadante, who had become blind. On Conti's death, 1868, Paolo Serrao Mercadante became president, and after his death, 1870, the management was left in the hands of a council of professors and alumni. An excellent library is attached to the institution. The first Naples Conservatory was that of **Santa Maria di Loretto.** John Tinctor, a Netherland musician, had conducted a music school in Naples toward the middle of the 15th century, which doubtless served as a model for the artisan Francesco, who, in 1535, began to give instruction to orphan children in his own home. So well did he succeed that Giovanni da Tappia, a Spanish priest, gave nine years of his life to begging from door to door throughout the Neapolitan territories to raise funds for the enlargement of the work, and Francesco's scholars were then installed in a well-appointed building near the church from which the Conservatory took its name. Finally the government gave this building to the school, conferring upon it the title of Conservatorio. It was enriched by bequests and at one time numbered 800 scholars. Scarlatti was among the most celebrated of the musicians who received their education there. **San Onofrio a Capuana,** which turned out such musicians as Gizzi, Piccinni, Jommelli, Paisiello, and Gizziello, was founded in 1576, conducted by the Confraternity dei Bianchi, and gave home and education to 120 orphans each year until 1797, when it was merged with Santa Maria di Loretto. **De' Poveri di Gesu Cristo,** founded by Marcello Foscataro di Nicotera, Order of St. Francis, housed and trained the foundlings of Naples. Feo, Greco, Durante, Vinci, Porpora, Pergolesi, and Gallo were all

connected with this institution, which was converted into the Diocesan Seminary, 1744, the pupils being distributed among the other conservatories. **Della Pietà de' Turchini** was the outgrowth of an orphan asylum established 1583 by the Confraternity Santa Maria della Incoronatella, in which a century later musical instruction was given. Leo, Cafaro, and Sala were educated there. It will be noted that all four of these music schools were charities, conducted under the watchful eye of the church. The little pupils provided music in the churches, took part in the mysteries or miracle plays, and in many instances passed from the conservatory to the theological seminary.

Napoleon (Arthur) founded the Rio de Janeiro piano house of Arthur Napoleao & Miguez, in early life toured Europe as piano virtuoso, then Brazil, and from 1858 to 1860 the United States and Cuba, afterwards playing in London, then in Oporto, and returning to Brazil, where he was a favourite of Dom Pedro. His debut was made in Oporto at six, his father having been his only teacher. B. Mar. 6, 1843; add. Rio de Janeiro.

Napravnik (Edward Franzevich) composed "Francesca da Rimini," an opera based on Stephen Phillips's play, St. Petersburg, 1903; the four-act opera "Nije-Novgorodians," 1868, the operas "Harold," "Doubrovsky," four symphonies, chamber music, songs; conducted 3000 operas during 35 years' service at the Imperial St. Petersburg Opera; pupil of Kittel, Maidel, and the Prague School of Organists, and in 1860 chapelmaster to Prince Youssipov, St. Petersburg. B. Beisht, near Königgrätz, Bohemia, Aug. 12, 1839; add. St. Petersburg.

Nardini (Pietro) composed six violin concertos, solos, duets for violin, quartets; court violinist at Stuttgart, 1753 to 1767, when he returned to Italy as chapelmaster at Florence; pupil of Tartini. B. 1722, Fibiana, Tuscany; d. May 7, 1793, Florence.

Nares (Dr. James) composed the prize catch "To All Lovers of Harmony," 1770, glees, canons, six organ fugues, 20 anthems, services, harpsichord lessons; wrote "A treatise on Singing," "Il Principio," 1759, giving progressive lessons for organ or harpsichord; organist of York Cathedral and Master of Children in the Eng. Chapel Royal, where he had been a chorister in boyhood; pupil of Gates, Croft, and Pepusch. B. 1715, Stanwell; d. Feb. 10, 1783, London.

Narrante. *It.* "Narrative." Indicates that the music must be subordinated to the words.

Nasard or **Nazard.** Organ stop a twelfth above the Foundation Stops.

Nason Flute. Organ stop of stopped pipes and 4-ft. tone.

Nathan (Isaac) composed music to Byron's "Hebrew Melodies," for the comedy "Sweethearts and Wives," including the song "Why are you wandering here, I pray?" the comic opera "The Alcaid," the farce "The Illustrious Stranger"; wrote "Musurgia Vocalis," "The Life of Mme. Malibran de Beriot"; settled in Sydney, Australia, and published a periodical; rabbinical student in early life. B. 1791, Canterbury; d. Jan. 15, 1864, Sydney.

National Concerts was the name of a series given in London, 1850–52, by Balfe and Charles d'Albert.

National Conservatory of Music of America was founded and incorporated in New York in 1885 by Mrs. Jeannette M. Thurber, the organizer of the American Opera Company, which, under the direction of Theodore Thomas, for the first time produced many operatic masterworks in English on a true grand opera scale. The National Conservatory, which was never intended to be a money-making institution, was modelled after the Paris Conservatoire. In 1905 it was removed from 128 East 17th Street to more commodious quarters at 45–49 West 25th Street. The late Antonin Dvořák, one of the leading modern composers, was for three years its director, and the greatest of American pianists, Rafael JOSEFFY, was for 20 years at the head of the piano department. Lillian BLAUVELT was a National Conservatory student; so were the American

composers, Harry Rowe Shelley, Rubin Goldmark, and Harvey Worthington Loomis. The Conservatory was chartered by a special Act of the Congress of the United States in 1891. The director in 1908 was Wassily SAFONOFF, who was for a decade at the head of the Moscow Conservatory, and in 1908 also conductor of the New York Philharmonic Society. He trained the National Conservatory Orchestra, which was a feeder of the leading American orchestras. Mr. Safonoff also had a piano class. The Conservatory faculty for 1907–8 also included Adèle Margulies Leopold Lichtenberg, Eugène Dufriche, Leo Schulz, S. Camillo Engel, Hugo Riesenfeld, Bruno Oscar Klein, and Henry T. FINCK.

National Training School for Music was founded in London, 1873, by the Prince Consort, and was merged in the Royal College of Music, 1882. The Duke of Edinburgh (later of Saxe-Coburg-Gotha) was chairman of the council, and the principals were Sir Arthur Sullivan and Sir John Stainer. Among the pupils was Eugène d'Albert.

Nationallied. *Ger.* National song.

Natural. Sign employed to cancel an accidental in NOTATION; white digital.

Natural Harmonics. Those produced by division of an open string.

Natural Key. Key of C major.

Natural Modulation. Diatonic MODULATION.

Natural Tones. Those produced by wind instruments without overblowing or the use of valves or keys.

Nau (Maria Dolores) sang sop. in opera, debut Paris Opéra, 1836, as the Page in "Huguenots"; toured America, 1848-50; pupil of Paris Conservatoire and of Mme. Cinti-Damoreau; of Spanish parentage. B. New York, Mar. 18, 1818; retired, 1856.

Naudin (Emilio) sang ten. in opera, debut, 1845, Cremona; created Vasco in "Africaine," 1865; pupil of Panizza. B. Oct. 23, 1823, Parma; d. 1890, Boulogne.

Naumann (Johann Gottlieb) composed "Cora," "Amphion," Stockholm, 1776–78, and in all 23 operas, 13 oratorios, 21 masses, an "Unser Vater" to Klopstock's words, and probably the "Dresden Amen," which Wagner employed in "Parsifal"; chapelmaster at Dresden; pupil of Tartini and Padre Martini. B. Blasewitz, near Dresden, April 17, 1741; d. Oct. 23, 1801. **Dr. Emil** composed the opera "Loreley," 1889 (posth.), "Judith," the oratorio "Christus der Friedensbote"; wrote on music; organist of the Leipsic Thomaskirche; pupil of Mendelssohn and Hauptmann. B. Sept. 8, 1827, Berlin; grandson of JOHANN GOTTLIEB; d. June 23, 1888, Dresden. **Karl Ernst, Ph.D.,** composed the first sonata for viola; edited publications for the Bach Gesellschaft; played organ, Jena; pupil of Wenzel, Lange, Hauptmann, and Richter, Leipsic, and of Schneider, Dresden. B. Aug. 15, 1832, Freiburg; add. Jena.

Nava (Gaetano) taught harmony and singing 38 years, Milan Conservatory; composed masses; wrote "Method of Singing" and books of solfeggi. B. May 16, 1802, Milan; d. Mar. 31, 1875, Milan.

Navarraise. Jules Massenet's two-act lyric episode, to book by J. Claretie and H. Cain, was first performed June 20, 1894, at Covent Garden, London, and first presented in America by the Manhattan Opera House company, New York, 1907–8. Anita, a girl of Navarre, is betrothed to Araquil, sergeant in the Spanish army which is attacking the Carlist chief Zuccaraga. They meet, but their rapturous love scene is interrupted by Remigio, a thrifty peasant, father of Araquil. He declares his son shall not marry Anita unless she can obtain a dowry of 2000 douros. Araquil is promoted lieutenant, but this does not console him. Anita overhears the royalist general, Garrido, offer a fortune to any one who can take or kill Zuccaraga. Anita sees in this her only opportunity of obtaining a dowry, and when Garrido confirms his offer, leaves for the Carlist camp. Meantime Araquil has been vainly seeking the girl. His comrades tell him she has gone to the Carlists, and he rushes out to prove the

truth of the rumour. In the second act shots are heard, and Anita returns to camp, claiming her reward from Garrido. A funeral knell confirms her statement that she has killed Zuccaraga. Garrido pays her 2000 douros, and as she is trying to conceal her gold Araquil enters, badly wounded. He tells Anita that he had gone to rescue her from Zuccaraga's arms, and when she shows him the gold, refusing to tell him where she got it, Araquil accuses her of having sold herself, then learning of the murder of Zuccaraga, looks at Anita's hand and cries: "the price of blood! Oh God!" and dies. Anita alternately laughs and cries, and throws kisses toward Araquil's body. Garrido, who has arrived on the scene at the last moment, looks at her with pity, and murmurs, "Mad! mad! poor child!"

Navoigille (Guillaume Julien) composed for strings; established a free violin school in Paris. B. 1745, Givet; d. 1811, Paris.

Navratil (Carl) composed the operas "Hermann," "Salammbo," a G minor symphony, and the symphonic poems "John Hus," "Ziska," "Zalov," "Neklan," "Der Weisse Berg," chamber music, mass in D; wrote life of Smetana; pupil of Ondricek, violin; Guido Adler, theory. B. April 24, 1867, Prague; add. Prague.

Nay. Egyptian six-hole flute, in use there from the earliest times; also called "Dervish flute."

Naylor (John) composed the cantatas "Jeremiah," "The Brazen Serpent," "Meribah," "Manna"; organist and choirmaster York Cathedral; conductor York Musical Society; chorister in boyhood; Dr. Mus., Oxford, 1872. B. June 8, 1838, Stanningley, near Leeds; d. May 15, 1897, at sea en route to Australia.

Neale or O'Neil (John) published music in Dublin in partnership with his son **William**; managed concerts. D. about 1738.

Neapolitan Sixth. Minor third and minor sixth occurring on the subdominant of a minor key.

Neate (Charles) composed piano sonatas in C and D minor, chamber music; played piano and 'cello; friend and pupil of Beethoven. B. Mar. 28, 1784, London; d. Mar. 30, 1877, Brighton.

Nebel. *Heb.* Important stringed instrument of the ancient Jews, of the harp family, played by David. It was used at both sacred and secular festivals.

Nebendominant. *Ger.* Dominant of the Dominant, as D in the key of C.

Nebengedanken. *Ger.* Accessory ideas or subordinate subjects.

Nebenstimmen. Subordinate voices or parts.

Nechiloth. *Heb.* Wind instruments.

Neck. Upper part of instruments of the lute or viol families to which the keyboard is attached.

Needler (Henry) aided in establishing Academy of Ancient Music, London, 1710, where he played first violin; pupil of Banister. B. 1685, London; d. Aug. 1, 1760, London.

Neefe (Christian Gottlob) composed and arranged operas and church music; was organist to the Elector of Bonn, 1781, where he taught Beethoven; later conducted the Dessau Theatre; pupil of J. A. Hiller. B. Feb. 5, 1748, Chemnitz; d. Jan. 26, 1798, Dessau.

Nefer. Egyptian guitar.

Neghinoth. *Heb.* NECHILOTH.

Negligente. *It.* Negligent.

Negligenza, Con. *It.* With negligence or carelessness.

Negro Minstrels became a popular form of entertainment in both England and America about 1830, the performers blacking themselves up to represent negroes, and in song, dialect, and dress professing to represent the negro of the Southern plantations in America. The songs were sung in solos and choruses to the accompaniment of banjos and bones, and were woven together with a running dialogue of quaint jests, one character called Bones acting as interlocutor, while the other performers, ranged about the stage on either side of him, each contributed in turn something to the quota of fun, and the End Men,

so called from their places on the stage, being second in importance only to Bones himself. A popular song of unknown authorship called "Jim Crow," said to have been first sung in Louisville, Ky., 1830, gave its name to both entertainment and performers at first. Christy's minstrels were soon famous throughout England, and there were numerous organizations of Negro Minstrels in America, one of the best known being that of Dan Rice. Many of the exquisite songs of Stephen Foster were written for these minstrel troupes. It is a mistake to assume, however, that Negro Music was ever heard at these entertainments. The American slaves and their descendants learned music as they learned the English, French, or Spanish languages, and as the dialect or patois they spoke was but a debased form of these European tongues, so the so-called Negro folk music of America is but the reproduction of the music of the superior races, modified by Negro usage. The only negro who had even published acceptable lyric verse up to 1908 in the United States was a mulatto, the late Paul Dunbar. Aside from Blind Tom WIGGINS the only other American negroes known to musicians in 1908 were Cole and Johnson, authors, composers, and interpreters of "rag-time" (syncopated) "coon songs," who were highly successful entertainers in "vaudeville." And it is worth noting that but two names of musicians of Negro blood are to be found in the history of the world's music — Coleridge-Taylor, whose mother was an Englishwoman and whose father was a native of Sierra Leone, and the mulatto violinist, Bridgetower, who assisted Beethoven in the first performance of the Kreutzer Sonata.

Neidlinger (William Harold) composed a mass, songs, many songs for children; taught singing in Paris and Chicago; pupil of Dudley Buck and Muller. B. July 20, 1863, Brooklyn, N. Y.; add. Chicago.

Neige. Daniel F. E. Auber's four-act comic opera, to book by Scribe and Delavigne, was first performed Oct. 8, 1823, at the Théâtre Feydeau, Paris. An English version is known as "The Frozen Lake."

Neithardt (August Heinrich) composed the operetta "Julietta"; became royal music director, and as such founded the Berlin Domchor; in early life bandmaster of the Garde Schützen Battalion and of the Kaiser Franz Grenadiers. B. Aug. 10, 1793, Schleiz; d. April 18, 1861, Berlin.

Neitzel (Dr. Otto) composed to his own books the operas "Angela," Halle, 1887; "Dido," Weimar, 1888; "Der Alte Dessauer," Wiesbaden, 1889; toured Europe as pianist; taught Moscow Conservatory, 1879, then Cologne Conservatory; critic Kölnische "Zeitung"; toured America in lecture-recitals, 1907; pupil of Kullak Conservatory; Dr. Phil., Berlin. B. July 6, 1852, Falkenburg, Pomerania; add. Cologne.

Nel Battere. *It.* On the beat or down stroke.

Nelson (Sydney) composed "The Rose of Allandale," "The Pilot," and other ballads, the burlesque "The Grenadier," the opera "Ulrica" (not performed); published music in London with Charles Jefferys; toured Canada, the United States, and Australia with his family; pupil of Sir George Smart. B. Jan. 1, 1800, London; d. April 7, 1862, London.

Nel Stile Antico. *It.* In antique style.

Nenna (Pomponio) composed eight books of madrigals and church music in the style of Monteverde; taught Prince Gesualdo of Venosa; became Knight of the Golden Spur. B. about 1560, Bari, Naples; d. 1622.

Nero. *It.* "Black," crotchet or quarter note.

Néron. Anton Rubinstein's four-act opera, to book by Jules Barbier, was first performed Nov. 1, 1879, at the Hamburg Stadt Theatre.

Neruda (Johann Chrysostom) played violin; took orders at the Prague Præmonstratensian monastery, of which he became chapelmaster. B. Dec. 1, 1705, Rossicz, Bohemia; d. Dec. 2, 1763. **Johann Baptist Georg** was for 30 years chapelmaster to the Elector of Saxony.

B. 1707; brother of JOHANN CHRYSOSTOM; d. 1780, Dresden. **Ludwig** and **Anton** became court musicians to the Elector of Saxony; sons of JOHANN BAPTIST GEORG. **Josef** played organ Brunn Cathedral. B. 1807; d. Feb. 18, 1875. **Franz** played 'cello, touring with his sister and father, JOSEF. **Amalie** played piano. Sister of FRANZ. **Wilma** played violin, touring Europe repeatedly with great success, being an especial favourite in England, where she was appointed violinist to Queen Alexandra, 1901. In 1864, while in Paris, she married Ludwig Norman, and was thenceforth known as Norman-Neruda until her second marriage, July 26, 1888, to Sir Charles HALLÉ, when she became Lady Hallé. B. Mar. 29, 1839, Brünn; daughter of JOSEF; add. Berlin.

Nessler (Victor E.) composed the operas "TROMPETER VON SÄKKINGEN," "Piper of Hamelin" (Der Rattenfänger von Hameln"), and other popular works; conducted male singing societies, Leipsic; became choral director of the Stadt Theatre, 1870, and in 1879 conductor of the Carola Theatre. A theological student in Strasburg, Nessler's operetta, "Fleurette," 1864, was so successful that he thereafter devoted himself to music. His other operas were "Die Hochzeitsreise," "Dörnröschen's Brautfahrt," "Nachtwächter und Student," "Am Alexandertag," "Irmingard," "Die Wilde Jager," "Die Rose von Strassburg." Songs, choruses, ballads, and much music for male chorus increased the composer's popularity in Germany. B. Jan. 28, 1841, Baldenheim, Alsace; d. May 28, 1890, Strasburg.

Nesvera (Joseph) composed the operas "Perdita," Prague, "Waldeslust," "Der Bergmönch," symphony in G minor, violin concerto, string septet, church music; chapelmaster at Prague, Königgrätz, and Olmütz Cathedral; in early life a schoolmaster. B. Oct. 24, 1842, Horowitz, Bohemia; add. Prague.

Nete. Upper string of the Greek lyre.

Netto, Nettamente. *It.* With precision, neatly.

Neukomm, von (Sigismund) composed "Mt. Sinai," "David," in all eight oratorios, music for Schiller's "Braut von Messina," symphony in E minor, the once popular songs "Napoleon's Midnight Review," and "The Sea," a total of 1000 works; in early life piano virtuoso, made Chevalier of the Legion of Honor, and ennobled by Louis XVIII; chapelmaster to Dom Pedro of Brazil until the revolution of 1821; friend of Mendelssohn and pupil of Michael and Joseph Haydn. B. July 10, 1778, Salzburg; d. April 3, 1858, Paris.

Neumark (Georg) composed and wrote the hymn "Wer nur den lieben Gott lasst walten," which is the basis of Bach's church cantata for the Fifth Sunday after Trinity, and of "To Thee, O Lord" in Mendelssohn's "St. Paul"; musician and poet attached to the court of Weimar. B. Mühlhausen, Thuringia, May 16, 1621; d. July 8, 1681, Weimar.

Neumes were the marks employed in the musical NOTATION prior to the invention of the staff. They were a development of the ACCENTUS, somewhat resembled modern shorthand characters, and were imposed over the words to be sung. The best account of this form of notation occurs in Gerbert's "De Cantu et Musica Sacra."

Neusidler (Hans) composed lute music published in German Tablature, Nuremberg, 1536–40–44; native of Presburg. D. 1563. **Melchior** composed lute music published by Gardano, Venice, 1566, and a "Teutsch Lautenbuch," containing songs by Lassus, Josquin, etc., Strasburg, 1574; probably son of HANS; lutenist to the Fuggers of Augsburg. D. about 1590.

Neuvieme. *Fr.* Ninth.

Nevada (Emma) sang sop. in opera with great success, debut Paris Opéra Comique, 1883, as Zora in "Perle du Brésil," later throughout Europe and America, in 1885 alternating with Patti; pupil of Marchesi. Daughter of Dr. Wixom and taking

her stage name from her birthplace, Nevada City. Her voice ranged two and a half octaves up to f‴, and she excelled in such rôles as Susanna, Cherubino, and Amina. B. 1862; m. Dr. Raymond Palmer, Paris, Oct. 1, 1885; add. Paris.

Nevin (Ethelbert) composed the piano suite "In Tuscany," the song cycles "In Arcady," "The Quest of Heart's Desire" (posth.), a "Sketch Book" of songs and piano music, "Water Scenes" for piano; ranked with the foremost of American song writers; pupil of Lang and Emery, Boston, and of Klindworth and von Bülow, Berlin; taught in Boston, Paris, Berlin, Florence, Venice, then settled at Sewickley, near Pittsburgh, broken in health from excessive work. B. Nov. 25, 1862, Edgeworth, Pa.; d. Feb. 17, 1901, New Haven, Conn.

New England Conservatory of Music, incorporated in 1870 by a special act of the Legislature of the State of Massachusetts, claims 1853 as the date of its origin, since in that year its founder, Dr. Eben Tourjée, first introduced into America the Conservatory system of musical instruction. In the year 1882, the growing needs of the institution led to the purchase of an estate on Franklin Square, which it occupied until the close of the school year, 1901–2, when it became necessary to seek more ample accommodation. With the opening of the school year 1902–3 the Conservatory took possession of its new building on Huntington Avenue, corner of Gainsborough Street. This building is constructed on the most approved modern plans, is fireproof, and is especially adapted to the needs of a school of music. On the first floor are the business offices, reception rooms, a few class rooms, the music store, and two auditoriums, the basement being given over to the printing-room, tuning department, and electric plant. The larger auditorium, Jordan Hall, is the gift of Eben D. Jordan, and seats over 1000 people. The smaller auditorium, seating over 400, is used for lectures and pupils' recitals. It is equipped with a stage, scenery, and dressing rooms. The second floor of the building contains the musical library and a large number of class rooms. The third floor is devoted to class rooms and to the organ department. The Conservatory possesses a large library and museum. Students are given complete theoretical and practical training in preparation for a professional career. More than 70,000 students had been enrolled up to 1908, at which date GEORGE W. CHADWICK was the director, Wallace Goodrich dean of the faculty, James C. D. Parker, class inspector, while the faculty included: *Piano:* Carl BAERMANN, David S. Blanpied, Charles F. Dennée, Alfred De Voto, J. Albert Jeffery, Edwin Klahre, Frederick F. Lincoln, F. Addison Porter, George W. Proctor, Carl Stasny, H. S. Wilder, Estelle T. Andrews, Lucy Dean, Harry N. Redman, Eustace B. Rice, Anna M. Stovall, Marie E. Treat, Jane M. Foretien. *Organ:* Henry M. Dunham, Wallace Goodrich, Homer C. Humphrey. *Voice:* Charles A. White, William H. Dunham, Armand Fortin, Percy F. Hunt, Arthur D. Babcock, Alice Mabel Stanaway, Pietro Vallini, Riccardo Lucchesi, Clara K. Rogers, Clarence B. Shirley, F. Morse Wemple, Clara Tourjée Nelson. *Languages:* Mme. Augusto Rotoli, Italian; Georg van Wieren, German; Camille Thurwanger, French. *Stringed Instruments:* Timothée ADAMOWSKI, Violin; Josef ADAMOWSKI, 'Cello; Eugene Gruenberg, Violin and Viola; Felix Winternitz, Violin; Emil Mahr, Violin and Viola; Carl Peirce, Violin; Max O. Kunze, Contrabass. *Wind and Other Instruments:* Daniel Maquarre, Arthur Brooke, Flute; C. Lenom, Oboe; A. Vannini, Clarinet; L. Post, Bassoon; E. Schormann, French Horn; L. Kloepfel, Trumpet and Cornet; L. S. Kenfield, Trombone; Heinrich Schuëcker, Harp; Carl F. Ludwig, Tympani and Drums. *Theory:* Louis C. ELSON, David S. Blanpied. *Harmony and Composition:* George W. Chadwick, Wallace Goodrich, David S. Blanpied, Benjamin Cutter, Harry N. Redman, Frank S. Mason. *Sight-reading:* Sam-

uel W. Cole, Solfeggio, and Music in Public Schools; Charles F. Dennée, Piano, Sight-reading; Eugene Gruenberg, Violin Sight-reading; C. Lenom, Solfeggio; Eustace B. Rice, Solfeggio and Dictation. *Superintendents of Normal Department:* F. Addison Porter, Piano; Armand Fortin, Voice; Eugene Gruenberg, Violin.

New Orleans was the first home of serious opera in America, although the people in Williamsburg, Philadelphia, New York, and Boston had enjoyed performances of ballad opera before 1791, when the first theatre in New Orleans was opened by a company of players imported from France. The old Orleans Theatre, America's first opera house, was opened in 1813 with a joint stock company under the management of John Davis. A second theatre of this name, costing $180,000, was built in 1818, and in that house many of the works of Rossini, Meyerbeer, Auber, and Mozart had their first American performance. E. P. PRÉVOST was one of the most notable of early conductors. The artists were brought over from France, and the opera was a favourite institution with cultured Creole society, as well as with Northern visitors. The Orleans Opera House was destroyed by fire, 1868. Meantime, however, the present building on Bourbon street had been erected for the Opera Association in 1859 by the architects Gallier & Esterbrook. Then came the Civil War, disorganization and impoverishment, and opera was discontinued until 1868, when a new opera association was formed, and a company assembled which opened with a performance of "DINORAH," with PATTI in the title rôle. It is to be regretted that since then the opera has experienced many vicissitudes. Paul Ahaiza and E. Calabresi, Placide Canonge, M. Charley, and other impresarios, while giving performances often highly meritorious and producing many works new to America, among others Reyer's "SIGURD," were unable to secure a permanent financial success, and the northern tours, the last of which was made in 1905-6, reflected no especial credit on a time-honoured institution.

New Philharmonic Society gave concerts in London, 1852–79. Berlioz conducted the first season, and was succeeded in turn by Lindpaintner, Dr. Henry Wilde, and William Ganz.

New York, the largest city in the two Americas, naturally possessed in 1909 the greatest number of important musical institutions and societies. It was the seat of the rival METROPOLITAN and MANHATTAN opera houses, had in **Carnegie Hall** one of the most perfect large auditoriums in the world for choral and symphonic concerts, and in **Mendelssohn Hall**, owned by the MENDELSSOHN GLEE CLUB, one of the most beautiful concert rooms for chamber music and vocal and instrumental recitals. The plans of the **New Theatre**, then in course of erection, embraced a season of opéra comique, in addition to a regular dramatic repertoire. There, too, were located the NATIONAL CONSERVATORY OF MUSIC, and many excellent private schools, the headquarters of the KNEISEL, FLONZALEY, and other concert organizations, and the offices of the booking agencies by which the tours of foreign artists were arranged, and branches of the chief instrument factories and publishing houses of the whole world. New York's musical beginnings date back to 1751, when the "BEGGAR'S OPERA," already familiar to the Virginians who centred about Williamsburg, was first performed. Other ballad operas followed, and in 1791 Purcell's music to "The Tempest" was heard, but in musical development generally the city remained behind New Orleans and Boston. Versions of the "Barber of Seville," 1819, and "Nozze di Figaro," 1824, together with the activities of such managers as MAX MARETZEK, the STRAKOSCH brothers and Mozart's friend DA PONTE, and the singing of the GARCIA family, prepared the way for the opening of Palma's opera house, Feb. 3, 1844, with "Puritani," the first exclusively lyric theatre in the

metropolis; and on Oct. 2, 1854, the ACADEMY OF MUSIC was opened with "Norma," the cast including Grisi and Mario. BERGMANN and THEODORE THOMAS were the pioneers in giving chamber music and orchestral concerts, and the musical progress of the community was soon proportionate with the growth of population. **New York Arion** was, in 1908, one of the largest and most important German singing societies in the world, having a well trained chorus of 150 active members, Julius LORENZ, director, which gave concerts and operettas. Frank VAN DER STUCKEN was musical director for many years. The Arion was especially strong in its social features, and its annual masked ball was for many years the principal event of its kind in the city. **New York Aschenbroedel Verein,** with a membership of more than 800 musicians, maintained a clubhouse on East 86th Street, frequented by composers, conductors, and players alike, and was famous for its jollity and good fellowship. The first home of the Aschenbroedels, opened more than half a century ago, was in Fourth Street. The members took possession of their present quarters in 1894, and since then the organization maintained a steady growth. The **Catholic Oratorio Society,** having an active membership of 50, gave subscription concerts. The musical director in 1908 was C. de Macchi. **New York Church Choral Society** was organized, 1889, on plans drawn up by Richard Henry Warren, organist of St. Bartholomew's Church for the performance of sacred music under his direction. St. Bartholomew's choir was the nucleus, and singers were drawn from other churches for the performances, which invariably took place in the churches and as religious functions. J. Pierpont Morgan and the late Rt. Rev. H. C. Potter were president and vice-president. **Institute of Musical Art,** which entered on its fourth year in 1908, provided for the instruction of "all lovers of music who desire to study intelligently and not superficially," as well as professional and post-graduate courses, and a special course in Public School Music. The financial basis of the Institute was an endowment of $500,000 from James Loeb in memory of his mother, known as "The Betty Loeb Memorial Fund." It had a subscription for a term of years amounting to $4000 per annum, and a guarantee fund in addition. Dr. Frank DAMROSCH, the director on the Institute's foundation, retained that office in 1908, when the faculty consisted of: *Voice:* William Nelson Burritt, Adriaan Freni, George Henschel, Wilfried Oswald Klamroth, Mme. Matja von Niessen-Stone, Miss Emma Cecilia Thursby, Mrs. Theodore Toedt, Mlle. Madeleine Walther. *Piano:* Miss Helena Augustin, William H. Barber, Miss Carolyn Harding Beebe, Forrest J. Cressman, Miss Agnes Gardner Eyre, Miss Elizabeth Gallagher, Arthur Hochmann, Miss Anna G. Lockwood, Miss Virginia Lucy, Miss Mary B. Merrill, Miss Henrietta Michelson, Miss Mabel Phipps, Mme. George Sang-Collins, Mrs. Allen Lewis Seymour, Sigismund Stojowski, Mrs. Thomas Tapper. *Stringed Instruments:* Arthur Agiewicz, Edouard Dethier, Mark Fonaroff, Carlos Hasselbrink, Franz Kneisel, Julius Roentgen, Louis Svecenski, Violin and Viola; William Willeke, 'Cello; Ludwig Manoly, doublebass. *Orchestra:* Caesare Addimando, Oboe; George Barrère, Flute; Hermann Hand, Horn; Henry Léon Leroy, Clarinet; Auguste Mesnard, Bassoon; J. Fred Sietz, Timpani; Sam Tilkin, Trombone; Vincent Fanelli, Harp. *Organ:* Gaston Dethier. *Theory and Composition:* Forrest J. Cressman, Daniel Gregory Mason, Percy Goetschius. *Ear-training, Sight-singing, and Chorus:* Miss Vernetta E. Coleman, Franklin W. Robinson, Frank Damrosch. *Pedagogy and Public School Music:* Miss Vernetta E. Coleman, Thomas Tapper, Frank Damrosch. *Languages:* Mme. Marguerite Merlin-Albro, Miss Bertha Firgau, Edward Grossman, Edoardo Petri. *Lectures:* William J. Henderson, Henry E. Krehbiel, Daniel Gregory Mason, Waldo Selden Pratt, Thomas Tapper. The enrollment of students, 1907–8,

amounted to 617. A circulating library of music was maintained at the Institute's building, 53 Fifth Avenue. **New York Liederkranz** was organized by Dr. Hermann E. Ludwig, 1846, as the "Gesangverein der Social Reformer," but was afterwards known as the Deutscher Liederkranz. Its purpose was the cultivation of German part-songs for male voices. Dr. Ludwig was president until his death, 1856, by which time the society was firmly established. It was an original member of the North American Saengerbund, took part in the great Mendelssohn Festival, 1848; performed "CZAAR UND ZIMMERMANN," 1851, and in 1908 was among the oldest and most substantial of the German Singing societies of America, with a membership of 1400, of whom 150 were singers, the rest associates, exclusive of a large women's chorus. The directors since the beginning were: Krauskopf, Julius Hecht, Wilhelm Müller, Weisheit, Agriol Paur, Theodore Thomas, Arthur Mees, Edward Heimendahl, Reinhold L. Herman, Heinrich Zoellmer, Dr. Paul Klengel, and Arthur Claassen. The ARION Singing Society was the outgrowth of a dissension in this society, 1854. **New York Manuscript Society** was founded in 1889 and gave private concerts at which the works of American composers were performed. It was reorganized 10 years later as The Society of American Musicians and Composers, and for a time gave public concerts, but soon reverted to the earlier plan of private concerts, which were held monthly during the season. **New York Oratorio Society** was founded by Dr. Leopold Damrosch, 1873, and in 1908 had given 73 performances of "The MESSIAH," besides the first performance of many new works. On the death of Dr. Damrosch, Walter Damrosch became conductor, giving place in 1899 to his brother, Dr. Frank Damrosch. From three to four concerts were given each year. The chorus usually numbered about 400 singers. **New York People's Choral Union** was the outgrowth of a sight-singing class established at Cooper Union, 1892, by Dr. Frank Damrosch. Since 1897 the union has given an annual concert with a chorus averaging about 1000 voices. Dr. Frank Damrosch was elected director for life, 1906. **New York People's Symphony Concerts** were established by Franz Xavier Arens as a means of extending a knowledge and love of music among the poorer classes of the East Side. From 1901 these concerts were given at Cooper Union, the price of admission ranging from 10 to 30 cents. In almost every instance the audiences filled the hall to its utmost capacity. So great was the interest aroused that a group of philanthropic people established a guarantee fund by which the usefulness of the orchestra might be increased and the permanency of these concerts assured. **New York Philharmonic Society** had completed its 65th annual series of concerts in 1908, at which time it was the oldest permanent orchestra in America, and the only one in which the financial management vested in the musicians themselves on a profit-sharing basis. The officers in 1908 were: Andrew Carnegie, president; Richard Arnold, vice-president; Felix F. Leifels, secretary; Henry P. Schmitt, treasurer; Wassily Safonoff, conductor. The founders of the society were U. C. Hill, C. E. Horn, William Penson, and P. Maroncelli, and the officers chosen at the first election, April 23, 1842, were U. C. Hill, president; A. Reiff, vice-president; F. W. Rosier, secretary; A. Dodworth, treasurer; W. Wood, librarian. Three concerts were given in 1842–43 under the batons of H. C. Timm, U. C. Hill, W. Alpers, A. Boucher, and George Loder. The Fifth, Third, and Second of Beethoven's symphonies were given that season, the second half of each programme being devoted to miscellaneous numbers, and from the high standard then set the society has never departed. For a time various members of the society conducted individual concerts, but in 1852–53 Theodore Eisfeld was chosen conductor for the season. Among the musicians who subsequently filled the

post were: Carl Bergmann, Dr. Leopold Damrosch, Theodore Thomas, Adolph Neuendorf, Anton Seidl, and Walter Damrosch. The number of concerts were gradually increased until the growth of interest made it necessary to secure the use of Carnegie Hall to accommodate new subscribers, when eight afternoon and eight evening concerts were given each season. It may be added in conclusion that, for the most part, the services given by the individual musicians during the first half century of the society's existence were largely the labour of love. Although the organization was finally placed upon a sound financial basis, $216 was the highest dividend any member received in that period, and the individual compensation in one year amounted to $17.50. **New York Russian Symphony Society,** which entered upon its fifth season, 1907–8, was organized by Modest Altschuler for the purpose of making known the works of the New-Russian school. The concerts were at first given in Cooper Union, but the auditorium proving too small, Carnegie Hall was secured for the later concerts. Mr. Altschuler's orchestra numbered 75, the repertoire was in the nature of a revelation to American music lovers, and many Russian artists, including Scriabine, Petschnikoff and Lhévinne, made their debuts under the auspices of this society, of which H. E. Baron Rosen, Russian ambassador, was honorary president. **New York Symphony Quintette** was organized, 1908, by five soloists of the NEW YORK SYMPHONY ORCHESTRA to give chamber music concerts. **George Barrere** played flute; founded "the Société Moderne d'instruments à Vent," Paris, where he played 11 years; solo flautist the Colonne concerts and Paris Opéra; pupil of Altes, Taffanel, and the Paris Conservatoire, where he won first prize, 1895. B. Bordeaux; add. New York. **Cesare Addimando** played oboe; taught Institute of Musical Art; pupil of Buonoma and Vecchione, Real Collegio di San Pietro à Magella, Naples. B. Foggia, Italy; add. New York. **Léon H. Leroy** played clarinet; pupil of de Martini and Pessard, Paris Conservatoire, and of Rose for clarinet. B. Armentieres, France; add. New York. **Herman Hand** played French horn; taught Institute of Musical Art; in early life soloist, Imperial Opera, Vienna, then of Metropolitan Opera House, New York; pupil of Josef Schandel. B. Vienna; add. New York. **August Charles Mesnard** played bassoon; prize pupil, Paris Conservatoire, and later soloist Lamoureux Concerts and Paris Opéra. B. Cognac, France; add. New York. **New York Symphony Society** was founded by Dr. Leopold Damrosch, 1878, who remained its conductor for life, and was succeeded by Walter Damrosch, who gave the society his exclusive attention as conductor from 1903–4, increased the number of concerts, and employed 100 musicians. In 1907 Mr. Damrosch announced that a fund had been subscribed which placed his organization in the position of a permanent orchestra, that is to say, one in which the individual players found constant and exclusive employment. The nine symphonies of Beethoven were performed in chronological order during the season of 1907–8, and in Feb. of the latter year "EUGENE ONEGIN" was produced in concert form, with orchestra, soloists, and chorus. **New York United Singers,** made up from the membership of the numerous German societies, had an active list of 1200 men in 1908, with Carl Hein as musical director. A second organization of German singers bearing this name had its home in BROOKLYN borough. **The New York College of Music,** founded by Alexander Lambert, gave complete courses in music in 1908 under the direction of Carl Hein and August Fraemcke. These gentlemen were also directors of the **New York German Conservatory of Music,** which was empowered by law to confer degrees and diplomas. The **American Institute of Applied Music,** formerly the Metropolitan College of Music, gave instruction in all branches when Kate S. Chittenden was dean of the faculty which consisted of: **William**

Mason, Albert Ross Parsons, Harry Rowe Shelley, Paul Savage, Paul Ambrose, H. Rawlins Baker, Herwegh von Ende, Modest Altschuler, Kate S. Chittenden, William F. Sherman, Geo. Coleman Gow, McCall Lanham, Mary Fidelia Burt, Adrienne Remenyi von Ende, Fannie Greene, Daniel Gregory Mason, Elsa von Grave, J. Leslie Hodgson.

Nexus. *L.* A binding together.

Niccolini (Nicolino Grimaldi) sang sopranist and later alto rôles with great success in London and Italy, 1694–1723; knight of the Order of St. Mark; librettist and poet. B. Naples, 1673; d. after 1726.

Nichelmann (Christoph) composed 12 clavier sonatas and concertos and serenatas; became accompanist to Frederick the Great, 1744–56; pupil of Bach. B. Treuenbrietzen, Brandenburg, Aug. 13, 1717; d. July 20, 1762, Berlin.

Nicholl (Horace Wadham) composed 12 symphonic preludes and fugues for organ, a cycle of four oratorios, "Adam," "Abraham," "Isaac," "Jacob"; two symphonies, the symphonic poems "Tartarus," "Hamlet"; played organ Pittsburgh churches, 1871, then at St. Mark's, New York; taught at Farmington, Conn.; wrote on music; in early life organist at Dudley and Stoke on Trent, Eng.; pupil of his father and of S. Prince. B. Mar. 17, 1848, Tipton, near Birmingham; add. Farmington.

Nicholls (Agnes) sang sop. in English and American festivals and concerts, with occasional operatic appearances, the Dewman, Elvira, Woglinde, and Helmwige at Covent Garden, 1901–6; pupil Royal College of Music, London. B. Cheltenham, July 14, 1877; m. Hamilton Harty, July 15, 1904; add. London.

Nicholson (Charles) composed flute music; played flute London opera and concerts. B. 1795, Liverpool; d. Mar. 26, 1837, London.

Nicholson (Richard) composed the madrigal "Sing Shepherds all" for "The Triumphes of Oriana," 1601; organist and first Heyther Professor of Music at Oxford. B. 1595 or 96; d. 1639.

Nicht. *Ger.* Not.

Nicodé (Jean Louis) composed "Das Meer," symphony for orchestra, organ, male chorus, and soli; "Marie Stuart," "Die Jagd nach dem Glück," "Gloria" for orchestra, organ, harps, male chorus, and boys' voices; symphonic variations for orchestra, sonata for piano, sonato for 'cello, song cycles, etc.; played piano, taught Dresden Conservatory, directed Philharmonic concerts; founded the Dresden "Neustadt Chorgesangverein," of which he retained the direction from 1893; pupil of his father, of Hartkass, and of the Neue Akademie der Tonkunst. B. Jerczig, German Poland, Aug. 12, 1853; add. Dresden.

Nicolai (Carl Otto Ehrenfried) composed "Lustige Weiber von Windsor" or "MERRY WIVES OF WINDSOR," and "Enrico Secondo," "Il Templario," "Odoardo," "Die Heimkehr des Verbannten," operas which attained less success; founded the Vienna Philharmonic Society, 1842; conducted the Vienna court opera and the Berlin court opera and Domchor; pupil at first of his father, a singing master, then of Zelter and Klein, and finally of Baini during a sojourn at Rome as organist of the Prussian ambassador. Besides the operas enumerated, Nicolai composed a symphony, a requiem, a Te Deum, and many songs. B. June 9, 1810, Königsberg; d. May 11, 1849, Berlin.

Nicolai (Dr. Philip) composed and wrote the chorales "Wachet auf ruft uns die Stimme," "Wie schon leuchtet uns der Morgenstern," published in his "Freudenspiegel des ewigen Lebans," Frankfort, 1599; pastor of Lutheran churches. B. Aug. 10, 1556, Mengeringhausen, Waldeck; d. Oct. 26, 1608, Hamburg.

Nicolini (Ernest) sang ten. in opera, debut, 1857, Paris Opéra Comique, later appearing with Patti, whom he married, Aug. 10, 1886; pupil of the Paris Conservatoire. B. Feb. 23, 1834, St. Malo; son of the innkeeper Nicholas; d. Jan. 19, 1898, Pau.

Niecks (Frederick) wrote "Concise Dictionary of Musical Terms," 1884, "Frederic Chopin," 1888, "A

History of Programme Music from the 16th Century to the Present Time," 1907, "The Nature and capacity of Modern Music"; lectured; Reid Professor Edinburgh University; Dr. Mus., Dublin; in early life concert violinist; pupil of his father and of Langhans, Grünewald, Auer, and Tausch. B. Düsseldorf, Feb. 3, 1845; add. Edinburgh.

Niedermeyer (Louis) established the Paris music school which bore his name; composed masses and other church music, the operas "La casa nel bosco," Paris Théâtre des Italiens, 1828, "Stradella," "Marie Stuart," which contained the popular "Adieu à la France," "Robert Bruce," "La Fronde," 1853, "Le Lac," and other songs; wrote "Méthode d'accompagnement du Plain Chant," 1855; pupil of Moscheles and Förster, Vienna, Fioravanti, Rome, Zingarelli, Naples. B. April 27, 1802, Nyon, Switzerland; d. Mar. 14, 1861, Paris.

Niederrheinische Musikfeste, or Lower Rhine Music Festivals, were established on the plan of the Thuringian Festival of 1811, given by Dr. BISCHOFF, and are held triennially, and in rotation at Düsseldorf, Aix-la-Chapelle, and Cologne. The first took place at Elberfeld, 1817, Johann Schornstein conducting, and the next three were held alternately at Elberfeld and Düsseldorf, but from 1827 the order of rotation above given has been maintained, except when interrupted by political disturbances. Mendelssohn, Hiller, Schumann, Otto Goldschmidt, and Tausch were conductors.

Niederschlag. *Ger.* Accented portion of a measure.

Niedt (Friedrich Erhardt) wrote a valuable work on theory published as "Musikalische Handleitung," Hamburg, 1700–10; notary public of Jena. D. about 1717, Copenhagen.

Niemann (Albert) sang ten. in opera at Bayreuth under Wagner, in New York, Paris, and London, Berlin opera, 1866–88; chamber singer to the German Emperor. B. Erxleben, Magdeburg, Jan. 15, 1831; retired, 1888.

Nietzsche (Friedrich) wrote "Richard Wagner in Bayreuth," full of that composer's praise, and "Nietzsche contra Wagner," attacking him, the philosophical work "Also Sprach Zarathustra," to which title Strauss composed a symphonic poem. B. Oct. 15, 1844, Rocken, near Lutzen; d. insane, Aug., 1900, Basle.

Night Dancers. Edward J. Loder's two-act romantic opera, to book by G. Soane, based on the ballet "Giselle," was first performed Oct. 28, 1846, at the Princess Theatre, London.

Nikisch (Arthur) became one of the foremost of the world's conductors; played piano admirably; composed a symphony in D minor, a violin concerto, a "Christnacht" cantata with orchestra, songs. Son of the head accountant on Baron Sina's estate in Hungary, Nikisch displayed a talent for music at three, studied piano and theory with F. Prochazka at six, wrote out the piano score overtures of "William Tell" and "Barbière" at seven after hearing them played once; made his debut as a pianist at eight, and entered the Vienna Conservatory at 11, pupil of Hellmesberger, Schenner, and Dessoff. At 13 he won the gold medal for composition with a string sextet, the first prize for violin playing, and the second prize for piano playing. After playing with the first violins under Wagner at the dedication of the Bayreuth Festspielhaus, he entered the Vienna court orchestra; then joined the Leipsic opera, and became conductor, 1879, where he remained 10 years. For four years from 1889 he was conductor of the Boston Symphony Orchestra, then returned to Europe as conductor of the Budapest Opera, and on the retirement of Reinecke, conductor at the Gewandhaus, Leipsic, a post he retained in 1908. He was then also conductor of the Berlin Philharmonic Orchestra, which made numerous visits to other European capitals. B. Oct. 12, 1855; m. the singer Amelie Heusner; add. Leipsic.

Nilsson (Christine) sang sop. in opera, debut as Violetta, 1864, at the Paris Théâtre Lyrique, possessed a range of from g to d''', excelling in such rôles as Marguerite, The Coun-

tess, Mignon, Elsa, and Elvira; a favourite at the principal European opera houses and in America, where she toured several seasons, beginning 1870, under management of Maurice Strakosch; pupil of Baroness Leuhusen, F. Berwald, and Wartel. B. Wexio, Sweden, Aug. 20, 1843; m. Auguste Rouzeaud, 1872, and on his death, Count Casa di Miranda, 1887; retired, 1891.

Nineteenth. Interval of two octaves and a fifth; LARIGOT or organ stop at that interval from the diapason.

Ninna or **Nanna.** *It.* Cradle song.

Ninth. Interval of an octave and a second.

Ninth, Chord of the Major. Also called the Added Ninth, because composed of a chord of the dominant seventh with the addition of the ninth, consists of thirds starting with the dominant of the scale, and has five tones and therefore four inversions.

Ninth, Chord of the Minor. Composed of a dominant, its major third, major fifth, minor seventh, and minor ninth, is especially valuable for the easy modulations it affords. The dominant is usually omitted in inversions, which consist, therefore, of a combination of minor thirds.

Ninth, Chord of the Suspended, is a chord of the ninth on the tonic, often used as a prepared discord.

Nisard (Theodore) wrote on archæology and theory; edited collections of Plain Song; ordained priest, 1835; organist St. Germain, Paris, 1842. B. Jan. 27, 1812, Quaregnon, Belgium, real name Theodule Eleazar Xavier Normand; d. after 1854.

Nissen, von (Georg Nicolaus) wrote a biography of Mozart, whose widow he married; chargé d'affaires of Denmark at Vienna. B. Jan. 22, 1761, Hadersleben, Denmark; d. Mar. 24, 1826, Salzburg.

Nixon (Henry George) composed five masses, other church music; played organ Southwark Cathedral, having previously officiated at other Roman Catholic churches. B. Feb. 20, 1796, Winchester; d. 1849, London. **James Cassana** played violin; one of the thirteen children of HENRY GEORGE. B. 1823; d. 1842, London. **Henry Cotter** composed the symphonic poem "Palamon and Arcite," the overture "Titania," songs, chamber music; played organ in London churches. B. 1842, London; son of HENRY GEORGE; add. London.

Nobile. *It.* Noble.

Nobilità, con, or **Nobilmente.** *It.* With nobility.

Nocturne. *Fr.* NOTTURNO.

Nocturns. Portion of the HORÆ CANONICÆ sung during the night hours.

Nodal Lines, showing the points at which there is least vibration, are formed by sand when scattered over vibrating membranes or plates.

Node. Portion of a vibrating body which remains in a state of rest.

Nodus. *L.* "Knot," a puzzle CANON.

Nodus Salomonis. Pietro Valentini's canon, described in Kircher's "MUSURGIA," was intended to be sung by 24 choirs with a total of 96 voices, but, as Kircher points out, the number might be increased to 12,200,000.

Noël. *Fr.* Christmas carol.

Nofre. NEFER.

Nohl (Carl Friedrich Ludwig) edited letters of Mozart and Beethoven; wrote "Life of Beethoven," "Gluck and Wagner," works of Mozart and Beethoven; taught music and æsthetics, Heidelberg University. B. Dec. 5, 1831, Iserlohn, Westphalia; d. Dec. 16, 1885, Heidelberg.

Noire. *Fr.* "Black," quarter note or crotchet.

Noise. In modern usage the antithesis of music, but in obsolete English often employed as its synonym.

Nola, da (Domenico) composed madrigals, villanelle; chapelmaster at the Church of the Annunziata, Naples; real name Don Joan Domenico del Giovane. B. about 1525, Nola, Naples; d. after 1564.

Nomos. *Gr.* Song.

Non. *It.* Not, no.

Nona. *It.* NINTH.

Nonenakkord. *Ger.* Chord of the NINTH.

Nones. The last division of the HORÆ CANONICÆ.

Nonet. Composition for nine instruments or voices.

Nonetto. *It.* NONET.

Nonne Sanglante. Charles F. Gounod's five-act opera, to book by Scribe and Delavigne, based on Lewis's "Monk," was first performed, Oct. 18, 1854, at the Paris Grand Opera.

Non Nobis Domine. Celebrated perpetual canon supposed to have been composed by William Byrd, and sung in England after public dinners.

Nonuplet. Group of nine notes played in the time of six or eight.

Noordt or Noorth, van (Anthony) composed psalm tunes and six organ fantasias in tablature, published at Amsterdam, 1659, where he was organist of the Nieuwe Kerk.

Norcome (Daniel) composed the madrigal "With angel's face and brightness," published in "The Triumphes of Oriana," 1601; was lay clerk at St. George's, Westminster, but on conversion to the Roman Catholic faith joined the Viceregal chapel at Brussels. B. 1576, Windsor; d. Brussels after 1641.

Nordica (Lillian Norton) sang sop. rôles in opera, debut April 30, 1879, Brescia, as Violetta in "Traviata," afterwards adding such parts as Lucia, Elvira, Aïda, Selika, Elsa, Susanna, Isolde, and the Brünnhildes, appearing at the chief operas of Europe, at the Metropolitan, New York, 1893, 1905, when she headed the sop. forces at the Manhattan Opera House, retiring in the midst of the season of 1907–8 to devote herself to concert engagements, in which she had achieved success in both England and America. Pupil of O'Neill at the New England Conservatory of Music, she soon became a church singer, appeared with the Haydn and Handel Society, at the Thomas concerts, visited England as soloist of Gilmore's band, and then studied in Milan with Sangiovanni. In 1908 Mme. Nordica (stage name) announced her intention of establishing an "American Bayreuth" at her estate on the Hudson River just above New York City. B. Farmington, Me., May 12, 1859; m. Frederick Gower, 1882, after his death the singer Zoltan Dome, whom she divorced, 1906; add. New York.

Nordisa. F. Corder's three-act romantic opera, to his own book, was first performed Jan. 26, 1887, at Liverpool by the Carl Rosa Opera Company.

Nordraak (Richard) was the friend and co-labourer of Grieg in collecting and editing Norwegian folk music; composed incidental music to Björnson's "Mary Stuart" and "Sigurd Slembe." B. June 12, 1842, Christiania; d. Mar. 20, 1866.

Norma. Vincenzo Bellini's two-act opera, to book by Romani, was first performed Dec. 31, 1831, Milan, and later with complete success in all the principal opera houses of the world. The scene is laid in Gaul, shortly after the Roman conquest. The Druids enter with their chief, Oroveso, who tells them the high priestess Norma will soon appear to cut a branch from the sacred tree, which is to be the signal for the destruction of the Romans. The high priestess has secretly married the Roman proconsul, Pollione, by whom she has two children. The Roman has not been faithful, but plans a flight to the imperial city with Adalgisa, one of the temple virgins. Instead of declaring war against Rome Norma counsels peace, declaring that the time has not yet come for success in war, and then cuts some mistletoe which she offers in sacrifice to the goddess of the Moon. A love scene between Pollione and Adalgisa follows, and the young priestess seeks Norma, begging to be released from her vows that she may go away with her lover. Norma grants her prayer, but when Pollione is pointed out as the lover she is filled with wrath, and, on learning the truth about Pollione, Adalgisa joins in denouncing him. Norma's dwelling is shown in the second act. The priestess enters, determined to kill her children, but maternal affection is too strong, so she resolves to place them in Adalgisa's care, and to expiate her fault on the funeral pyre. Adalgisa dissuades her, declaring that Pollione will return, penitent for his misdeeds.

But Pollione, madly in love, attempts to tear Adalgisa from the altar. Norma enters, summons the Druids by striking on the sacred shield, and declares war. Pollione is captured before he can leave the temple. Norma offers, if he will renounce Adalgisa, to permit his escape. He refuses, and she threatens to denounce Adalgisa, but, overcome by pity, confesses her own guilt. Such heroism arouses Pollione's earlier passion, and he ascends the funeral pyre with her. The original cast included: Norma, Mme. Pasta, sop.; Adalgisa, Mme. Grisi, sop.; Pollione, Donzelli, ten. The principal musical numbers are: Act I: "Meco all' altar di Venere," Pollione; "Casta diva," Norma; "Ah! bello a me ritorno," Norma; "Sgombra è la sacraselva," Adalgisa; "Va, crudele," Pollione; "Perdoni e ti compiango," Norma and Adalgisa. Act II: "Deh! con te li prendi," Norma and Adalgisa; "Guerra, guerra," Norma; "In mia mano al fin tu sei," Norma; "Qual cor tradisti," Pollione.

Norma Trio was organized in March, 1906, for the purpose of giving chamber music concerts, and had booked a number of engagements for New York and vicinity for the season of 1908–9. The members in that season were: **Norma Sauter**, who played violin; pupil of H. von Danieck and Franz Kneisel. B. N. Y., June 22, 1886; niece of S. S. SAUTER. **Cora Sauter**, who played 'cello; pupil of Karl Grienauer and Leo Schulz. B. April 10, 1888; sister of NORMA; add. New York City. **Harriet Bacon Macdonald**, who played piano; pupil of James M. Tracy and Carl Baermann. B. Nov. 27, 1865; m. April, 1893; add. New York City.

Normal Pitch. Standard PITCH.

Normalton. *Ger.* Normal PITCH.

Normaltonart. *Ger.* The normal or natural key of C major and its relative minor A.

Norman (Barak) made instruments in partnership with Nathaniel Cross, London, 1688–1740.

Norris (Thomas) composed anthems, six symphonies, glees, catches, overture to "The Tempest"; played organ Christ Church Cathedral, Oxford; in boyhood chorister Salisbury Cathedral, and ten. singer in later life. B. 1741, Mere, near Salisbury; d. 1790, London.

Norris (William) composed anthems, an "Ode to Saint Cecilia's Day," a service; master of choristers, Lincoln Cathedral; in boyhood a chorister in the Eng. Chapel Royal. D. about 1710.

North (Francis, Lord Guilford) wrote "A Philosophical Treatise on Music," 1677; Lord Keeper, but an excellent amateur musician. B. 1637, Kirtling, Cambridgeshire; d. Sept. 5, 1685. **The Hon. Roger** wrote "Memoires of Music," sketching the history of this art from the time of the Greeks to 1728 (posth., 1846); became Attorney-General to James II of Eng. B. Sept. 3, 1653; brother of LORD GUILFORD; d. Mar. 1, 1733.

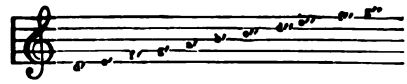
Norwich Festivals were held as early as 1770, but as a triennial event date from 1824. The conductors have been Sir George Smart, Sir Julius Benedict, and Alberto Randegger. Many works by English composers have had their first performance at these concerts.

Nota. *It.* "Note," as **Bianca**, "white," or half note; **Buona**, accented note; **Cambita** or **Cambiata**, passing note; **Caratteristica**, leading note; **Cattiva**, unaccented note; **Contra Notam**, COUNTERPOINT; **Coronata**, holding note; **d'Abbellimento**, grace note; **di Passaggio**, passing note; **di Piacere**, grace note used optionally; **Quadrata**, Plain Song note; **Scolta**, staccato note; **Sensibilis**, leading note; **Sostenuta**, sustained note.

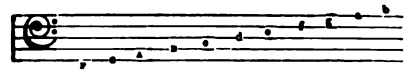
Notation is the term employed for those systems of symbols whereby compositions in music may be permanently recorded. Music is the only universal language, and the notation now universally used has resulted from a process of evolution no less gradual and complex than that of language itself. The ALPHABET which suffices to record such ideas as may be expressed in words is obviously unfit to suggest pitch,

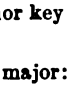
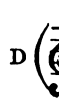
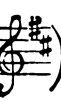
rhythm, the combination and duration of tones, to say nothing of the rhetorical graces and shades of expression without which music becomes mechanical and tedious. If any man shall invent a system whereby full scores can be more easily read than the examples here reproduced, he will be a public benefactor. Meantime it is important that the difficulties of the present system be not exaggerated. In the keyboard of the piano and other instruments having Equal TEMPERAMENT, the Octave, that is to say the range of tones between the tone resulting from any given number of vibrations, and the tone which results from double that number of vibrations, is divided into twelve nearly equal semitones. There is a difference between A sharp and B flat when correctly played on instruments of the violin family, or sung, but where Equal Temperament prevails this difference is only theoretical, a compromise of both semitones sounded by a black key, serving for each. The first step in the notation of pitch is the Staff , which consists of five straight horizontal lines. If the range of tones to be noted shall exceed those which can be represented on or between these five lines, or immediately below the lowest or above the highest line, Ledger Lines are added.

Since it is more convenient to record tones without resorting to Ledger Lines, a Clef is employed to accommodate the compass of voices and instruments to the staff, of which several varieties are employed. The C Clef stands or for c′ (Middle C), no matter what its position on the staff may be. Whatever line it grips represents c′, and when it occurs on the first or lowest line it is called the Soprano or Discant Clef; on the third line it becomes the Alto Clef; and on the fourth line the Tenor Clef. The most important Clefs are the G or Treble Clef, which is always placed on the second line, and the F or Bass Clef, both of which are essential to the notation of music for the piano. The staff modified by the G Clef represents the following tones:

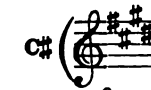


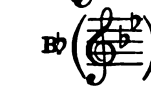
Modified by the F Clef, the Staff represents:

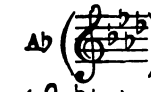


A single Ledger Line for c′ is sufficient to bring these two registers together. The Staff may be thus compared to a ladder, the rungs and spaces of which indicate the height or depth of a tone. But the tones indicated by the Staff are whole tones or natural tones, such as those sounded on striking only the white keys of the piano. The semitones are indicated by the Sharp (♯), which when prefixed to a note raises its value one semitone; the Flat (♭) which lowers the note to which it is prefixed by a semitone; and the Natural (♮) which cancels the effect of either a Sharp or a Flat. The Double Sharp (𝄪) raises the value of a note two semitones; the Double Flat (𝄫) lowers its value two semitones; and the double chromatics are cancelled by the Natural in combination with the Sharp (♮♯) or Flat (♮♭). Sharps, Flats, and Naturals occurring occasionally in notation are called Accidentals. Only the Natural key of C can be represented without the use of accidentals, however, and to avoid the endless repetition of these characters throughout a composition in the other keys, it is customary to group either the Sharps or Flats necessary to a given key after the Clef, indicating that the notes which follow are to be modified accordingly until further notice. These groups of Sharps and Flats indicating the key are called the Signature, and the signatures of the various keys are as follows, the signature of a major key serving also for that key's relative minor, although the tonic of the minor key is a minor third below that of the major: C ; G  ; D  ; A  ; E ;

B ; F♯ ;

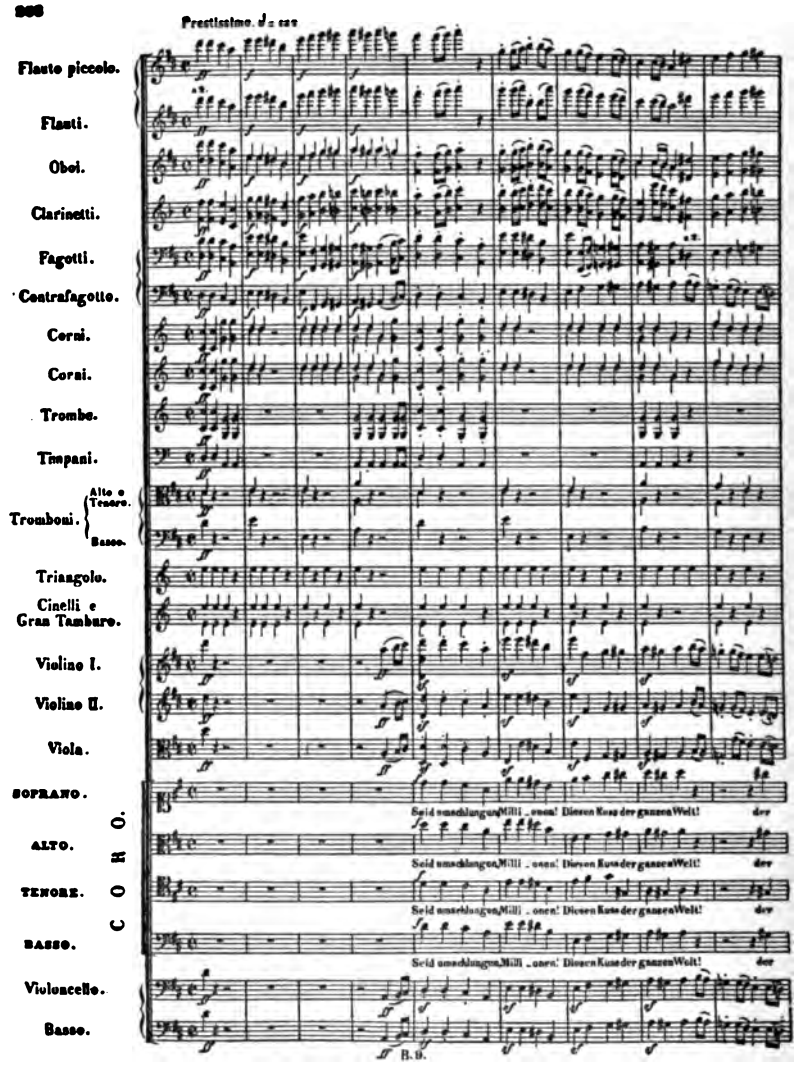
C♯  ; F ;

B♭  ; E♭ ;

A♭  ; D♭ ;

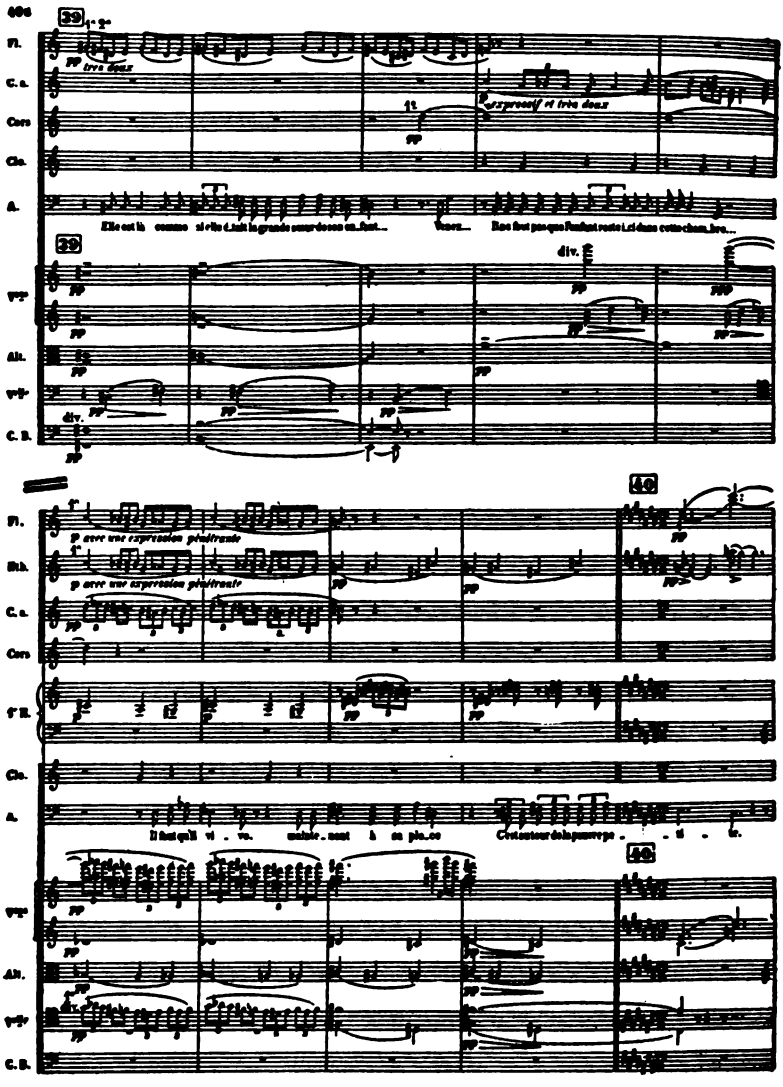
G♭ ; C♭ . The characters which have now been given are the only ones now used to represent pitch. The duration of a tone is indicated by the shape of the note employed, and there is a mark of silence or Rest for each note. The longest note now used is the Breve ( ) which is almost obsolete; then the Whole Note or Semibreve ( ), half as long as the Breve; the Minim or Half Note ( ); the Crotchet or Quarter Note ( ); the Quaver or Eighth Note ( ); the Semiquaver or Sixteenth Note ( ); the Demisemiquaver or Thirty-second Note ( ); the Hemidemisemiquaver or Sixty-fourth Note (). The eight Rests corresponding to these notes are ( ), ( ), ( ), ( ), ( ), ( ), ( ). The actual duration of a note, however, is again modified by tempo, a thing which the METRONOME now renders exact. "M.M. = 100", for example, would indicate that quarter notes are to be played at the rate of 100 per minute. Verbal directions regarding tempo, such as ANDANTE, ALLEGRETTO, ALLEGRO, etc., without such Metronome marks, are highly indefinite. Tempo has already been used as meaning speed, for which the Italian word Movimento would seem a better term; but it also means TIME or RHYTHM. The unit of rhythm is the MEASURE, which is the space enclosed between two Bars ( ), and contains a given number of BEATS determined by the Time Signature. In modern notation the Semibreve or Whole Note is the common length of a Measure, and it may be indicated by , which means that the Measure includes one Semibreve or its equivalent, or $\frac{4}{4}$, which means that there are four beats, each of the value of a Crotchet. The signature for Alla Breve Time is C with a perpendicular line drawn through it ( ), or $\frac{2}{2}$, which formerly had four minims to the Measure with two beats. So-called A Cappella time has the same signature. For all other Time Signatures fractions are employed, the upper figure giving the number of beats to the measure, the lower the value of the notes or their equivalents. Rhythms which are divisible by two are called Duple or Common Time. Included in this heading are the following varieties: $\frac{2}{1}$, $\frac{2}{2}$, $\frac{2}{4}$, $\frac{2}{8}$, $\frac{2}{16}$, $\frac{2}{32}$, $\frac{2}{64}$. Under Compound Duple Time are found: $\frac{4}{1}$, $\frac{4}{2}$, $\frac{4}{4}$, $\frac{4}{8}$, $\frac{4}{16}$, $\frac{4}{32}$, $\frac{4}{64}$, $\frac{4}{128}$. Rhythms which are divisible by three are called Triple Time. The figure 3 serves as a time signature for 1 as well as the fraction. Other varieties of Triple Time are: $\frac{3}{1}$, $\frac{3}{2}$, $\frac{3}{4}$. Compound Triple Times are: $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{3}{16}$, $\frac{3}{32}$, and $\frac{3}{64}$. For the notation of Pitch in the body of this work by means of ACCENTS, see Table of Abbreviations or C. Definitions of all abbreviations will be found under their proper titles. Numerals are employed to indicate, besides Time, FINGERING, CHORDS; and in such combinations as 4-tette, Quartet; I-ma, Prima; Man. 1., Great Organ; Man. 2., Choir Organ; and 8va., OTTAVA. The following signs in notation are defined under their proper titles: DOT (·); STACCATO (ı); FERMATA, ( ); Mezzo STACCATO ( ); MARTELLATO ( ), BIND, TIE, or SLUR; ( ); Mezzo LEGATO, ( ) TENUTO or PESANTE (—); Forte TENUTO, ( ); Thumb in FINGERING, (× or +) PRESA, (or); REPEAT ;

CLASSIC ORCHESTRATION



Page from the last movement of Beethoven's Ninth or "Choral" Symphony, the words being from Schiller's "Ode to Joy." Full score, reproduced by courtesy of Breitkopf & Härtel.

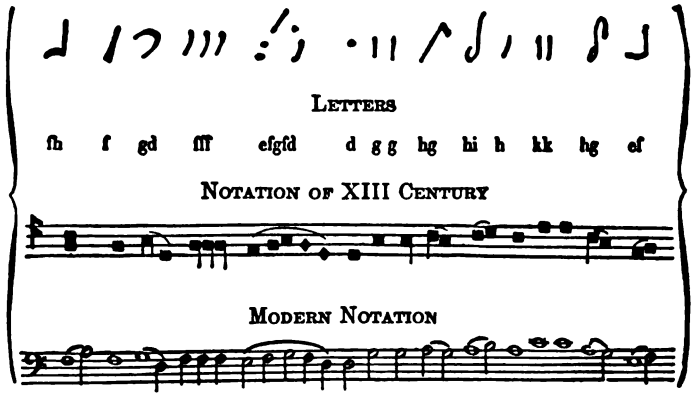
MODERN ORCHESTRATION



Page from the last act of Debussy's "Pelléas et Mélisande," showing the beginning of the Finale. Condensed score, reproduced by courtesy of A. Durand & fils.

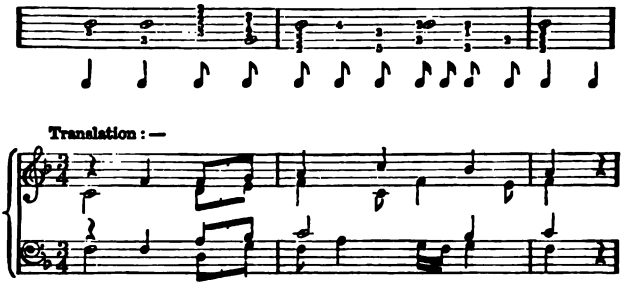
SEGNO, (, ⊛, ⊕, §); ARPEGGIO, ( ); BRACE, ( ) CRESCENDO, ( ); DIMINUENDO, ( ); TURN (~); TRILL (tr ~~~ or w); DIRECT (or w); MORDENT, ( ). Breathing places are indicated by (' or // //or \/\/); TRIPLETS, (3) etc; ACCIACCATURA, ( ); APPOGGIATURA, ( ); Double APPOGGIATURA, ( ). Other signs or characters are sometimes employed for special instruments. Thus in organ music, (✱, ⊕, +) mean release damper pedal; (|\/\; , ⊔) show where pedal is to be pressed and released; (⊓ ⊔), heel and toe. In violin music, (∨∨) means up bow; (⊓) down bow, etc. The notation of Greek music was accomplished by means of the letters of the alphabet arranged in conventional forms, upright, inverted, or slantwise, which served well enough for the record of melodies, although the system was complex and would have been useless had the Greeks harmonized their music. With the Roman conquest of the world the Greek system of notation disappeared, and by the fifth century the first fifteen letters of the Roman alphabet were employed to designate the degrees of the scale. The reduction in the number of letters to seven may have been effected by St. GREGORY THE GREAT. At any rate the first seven Roman letters were used in noting liturgical music, although they ceased to be written after the eighth century, by which time the system of dots, accents, and other signs known collectively as NEUMAE had come into general use. Reminders of the older system may be found in LUTE TABLATURE, of which an example is given herewith; as well as in the present names of the tones of the scale, and of the clefs. The Neumae in themselves, however, while serving their original purpose of ACCENTS admirably, and likewise showing the number of notes to be sung to a given portion of text, failed to indicate pitch, and were at best, therefore, merely aids to the memory of the singers, who were required to learn the melodies by rote and tradition. Toward the close of the eighth century, abbreviations for tempo and expression first came into use, and manuscripts preserved by the Roman Catholic Church show the first trace of the present system of notation about 900. A red line occurs in these manuscripts, drawn above the text and marked F. All neu-

NEUMAE employed in Notation



mae placed on this red line were then understood to represent f, while such as appeared above the line were of higher pitch, and those below the line, of lower pitch. The next advance in notation was the addition of a second line, this time of yellow, to indicate c′. HUCBALD, a monk of St. Amand in the tenth century, invented a staff of many lines in which the spaces indicated the tones and semitones of the scale, the text being written in the spaces. He complicated his system by reverting to the Greek tetrachordal characters, and it soon fell into disuse. Early in the eleventh century, GUIDO of Arezzo either invented the four line staff or adapted the idea from some other churchman, whereon as with us, notes were written on both lines and

Specimen of Lute TABLATURE



spaces. By the thirteenth century the fifth line was added, and the neumae had begun to disappear before the Large, the Double Long, the Long and the Breve, prototypes of the notes now in use. The next important step in the development of notation was the adoption of the Bar from Lute Tablature, and with it a more definite rhythmic form than had been possible or indeed needful in earlier notation. Then came the abandonment of the church MODES for the modern Major and Minor Scales, since which time the tendency has been to simplify as far as possible whatever difficulties remained in the recording of music. Thus the GRACES which proved so troublesome to students a few generations ago have nearly all become obsolete. The first full score of record is that of Peri's "Euridice," 1600. In that work the vocal part is given above the instrumental accompaniment, and the parts are united by bars. A page from Beethoven's NINTH SYMPHONY, full score, and a page from Debussy's PELLÉAS ET MÉLISANDE, are here reproduced as interesting specimens of classic and present day notation in music.

Note. Character representing a musical tone; hence the tone represented.

Notazione Musicale. *It.* Musical NOTATION.

Notker ("Baebulus") wrote on Plain Song and the Roman letters used in notation, essays reprinted by Gerbert; monk of St. Gall and composer. B. about 840; d. 912.

Notot (Joseph) composed four symphonies, three piano concertos, sonatas; played organ, Arras and Paris; settled in London on outbreak of French Revolution; pupil of Leclerc. B. 1755, Arras; d. England.

Nottebohm (Martin Gustav) wrote "Beethoveniana" and other valuable works on that composer and on Schubert; edited Bach, Handel, Mozart, Beethoven, Mendelssohn. B. Nov. 12, 1817, near Arnsberg, Westphalia; d. Oct. 29, 1882, Gratz.

Notturno. *It.* At first a serenade, the name is now indiscriminately applied to compositions of quiet, simple style. Developed by John Field on lines further taken up by Chopin.

Notula. *L.* Notes employed in writing ligatures.

Nourrit (Louis) sang ten. in opera, debut as Renaud in "Armide," Paris

Opéra; prize pupil Paris Conservatoire. B. Montpellier, Aug. 4, 1780; d. Sept. 23, 1831. **Adolphe** sang ten. in opera, creating such rôles as Masaniello, Arnold in "William Tell," Eleazar in "La Juive," debut 1821, Paris Opéra; wrote libretti of ballets; taught Paris Conservatoire; pupil of his father, LOUIS, and of Garcia. B. Mar. 3, 1802, Paris; killed himself, Mar. 8, 1839, Naples.

Noursingh. East Indian horn or trumpet.

Novacek (Ottokar) composed three string quartets, six songs to words by Tolstoi, two concerto caprices for piano and eight for violin and piano, Perpetuum Mobile for violin with orchestra, Bulgarian dances for violin and orchestra; played violin under Nikisch, Boston Symphony Orchestra, solo viola, Damrosch orchestra; in early life violinist with Gewandhaus orchestra and viola with Brodsky quartet; pupil of Schradieck and Brodsky; won Mendelssohn prize, Leipsic Conservatory, 1885. B. May 13, 1866, Fehertemplom, Hungary; d. Feb. 3, 1900, New York.

Novák (Vitezslav) composed songs, choruses, chamber music, overtures, the symphonic poems "Eternal Longing" and "On the lofty Tatra"; pupil of Prague Conservatory. B. Dec. 5, 1870, Kamenitz, Bohemia; add. Prague.

Novelletten. Title given to his piano soli, Op. 21, by Schumann.

Novello (Vincent) founded the publishing house of NOVELLO & CO., London, 1811; composed masses, motets, the "Infant's Prayer," a song for the boy chorister, which sold 100,000 copies; collected and edited classic music; helped found London Philharmonic Society; played organ, piano; in boyhood chorister in the Sardinian Chapel, London. B. Sept. 6, 1781, London; d. Aug. 9, 1861, Nice. **Cecilia** sang in opera; pupil of Mrs. Blane Hunt. Daughter of VINCENT; d. June 20, 1890, Genoa. **Clara Anastasia** sang sop. in opera, debut at Padua, 1841; but retired two years later on her marriage to Count Gigliucci; pupil Paris Conservatoire. B. June 10, 1818, daughter of VINCENT; d. March 12, 1908, Rome. **Mary Sabilla** sang sop.; translated works on theory into English; daughter of VINCENT. D. Jan. 8, 1904, Genoa. **Joseph Alfred** continued the publishing business established by his father, VINCENT; sang bass. B. Aug. 11, 1810; d. July 16, 1896, Genoa.

Novello & Co., founded in 1811 by VINCENT NOVELLO, at first made a specialty of publishing sacred music, then began to issue editions of the classics at popular prices. **Henry Littleton,** who had been connected with the firm since 1841, was admitted to partnership, 1861, became sole proprietor five years later, and in 1867 acquired the copyright of Mendelssohn's works by buying the business of Ewer & Co., when the house adopted the style of Novello, Ewer & Co. Mr. Littleton died May 11, 1888, and was succeeded by his two sons.

Noverre (Jean Georges) composed ballets for the courts of Würtemberg, Vienna, Paris, producing his "Les Noces de Thetis" and "Iphigenie in Aulide" in London after the French Revolution; said to have invented the "ballet d'action"; wrote on dancing, and was dancing master to the Imperial family at Vienna; knight of the Order of Christ. B. April 29, 1727, Paris; d. about 1810.

Nowell. Old English for NOEL.

Nozze di Figaro. Wolfgang Amadeus Mozart's four-act opera buffa, to book by da Ponte after the Beaumarchais comedy, "Le Mariage de Figaro," was first performed May 1, 1786, at the Vienna National Theatre, and, though soon withdrawn there, has remained one of the best loved works of its class throughout the world. The first part of the adventures of the illustrious Figaro are given in the "BARBER OF SEVILLE." Almaviva, somewhat wearied of his lovely countess, makes love to her maid, Susanna, with whom Figaro is deeply enamoured. Susanna and the Countess conspire to arouse the jealousy of Almaviva by means of the page Cherubino, to whom the Countess pays many

attentions. They are completely successful in this, but the Count is none the less determined to exercise his seigneurial rights over Susanna, and Figaro is equally determined to keep Susanna for himself. Meantime matters are complicated by Bartolo, who has been rejected by Susanna, and Marcellina, who holds a written promise of marriage from Figaro. They unite to prevent the happiness of their faithless loves. The Count is delighted at having an excuse for forcing Figaro to marry any one other than Susanna, but Figaro proves that he is really the son of Bartolo and Marcellina, and has a happy reunion with his long lost parents. The Count tries to rid himself of Cherubino by giving him a captain's commission and sending him to the wars. The Countess and Susanna disguise the page in women's clothes, but, although the Count recognizes him, he has received a note from Susanna appointing a meeting, and does nothing to prevent the long delayed marriage ceremony at which Figaro and Susanna and Bartolo and Marcellina are united. The final act represents a garden at night. Susanna and the Countess have exchanged clothing. The Count mistakes his wife for Susanna; the page, who has tried to flirt with the Countess, whom he believes to be Susanna, consoles himself with Barberina, and Figaro, mad with rage, is delighted when he finds that the supposed Countess is really his Susanna. Finding Figaro with the woman he assumes to be his wife, the Count calls for lights, the women unveil, the Count humbly supplicates pardon for his conduct, the Countess graciously consents to be reconciled to her husband, and, of course, Figaro and Susanna are left to their happiness. The music reveals Mozart at his best, and in writing of the first performance, Kelly records: "Never was there a greater triumph." The original cast included: Almaviva, Mandini, bar.; Figaro, Benucci, bass; Basilio and Don Curzio, Occheley (Michael Kelly), ten.; Cherubino, Mandini, sop.; the Countess, Storace, sop.; Susanna, Laschi, sop.; Marcellina, Bussani, mez. sop.; Barberina, Gottlieb, sop. The chief numbers are: Act I: "Se vuol ballare, Signor Contino," Figaro; "La Vendetta," Bartolo; "Non so più cosa son," Cherubino; "Cosa sento? tosto andate," Almaviva, Basilio, Susanna; "Non più andrai," Figaro; Act II: "Porgi amor," the Countess; "Voi che sapete," Cherubino; "Venite inginocchiatevi," Susanna; Act III: "Crudel! perche finora," Almaviva and the Countess; "Riconosci in questo amplesso," sextet; "Dove sono," the Countess; Canzonetta "Sull' aria" (Zephyr duet), the Countess and Susanna; "In quegl' anni," Basilio; "Ecco la marcia," Figaro; Act IV: "Deh, vieni, non tardar," Susanna.

Nuances. *Fr.* "Shades" of expression in music.

Number. Integral portion of a musical composition.

Numerus. *L.* Number, rhythm.

Nunc Dimittis. The canticle of Simeon, Luke ii, 29–32, is sung in the Anglican Evening Service alternately with the Deus Misereatur. In the Latin ritual it is sung at Compline.

Nuno (Jaime) composed the MEXICAN NATIONAL HYMN; taught music in Buffalo, N. Y., 52 years. Born and educated in Spain, Nuno was sent to Cuba as bandmaster for the military bands in the island, and he met General Santa Ana, 1851, by whose invitation he later went to Mexico City when Santa Ana became President. He was driven from Mexico by a revolution, settled in Buffalo, where he soon obtained a number of pupils. In 1864 he again visited Mexico, but political conditions prevented him from being well received. In 1901 Capt. Hernandez, millitary attaché of President Diaz, visited Buffalo on business connected with the Pan-American Exposition, met Nuno, and on his return to Mexico, began an agitation for the composer's recognition. The newspaper "El Plis" lent its aid, and in September, 1901, the veteran musician made a triumphal tour of Mexico, was received with national salutes, heard

his hymn sung by choruses of children, received a chaplet of gold from Mexico City, a silver medal from Pueblo, a handsome purse raised by popular subscription, in a word, such an ovation as had never been accorded a composer in America before. Then Nuno returned to his home in Buffalo, and died July 19, 1908, while visiting at Bay Side, L. I. He was buried in Buffalo the following week.

Nuovo, di. *It.* Again.

Nut. Fixed bridge at the upper end of the fingerboard of instruments of the viol and guitar families, over which the strings are passed; mechanism of the bow by which the hairs may be either tightened or slackened.

Nux or **Nucius (Joannes)** composed two books of motets published at Prague and Liegnitz, 1591–1609; wrote on theory; abbot of the Cistercian Abbey of Himmelwitz. B. 1556, Görlitz, Silesia; d. 1620.

Nux, de la (Paul Veronge) composed the two-act opera "Zaire," Paris Opéra, 1889, the music drama "Labdacides"; pupil of F. Bazin, Paris Conservatoire, where he won the second grand prize, 1876. B. June 29, 1853, Fontainebleau; add. Paris.

O indicates an open string; harmonic; diminished fifth; that a note must be played with the thumb; in obsolete NOTATION indicated TEMPUS perfectum.

O. *It.* Or.

Oakeley (Dr. Sir Herbert Stanley) composed a "Jubilee Album" of songs dedicated to Queen Victoria, a "Jubilee Lyric" or cantata, "Suite in the Olden Style," festival march, funeral march, anthems, morning and evening services, piano sonata; became professor of music, Edinburgh University; M.A., Oxford; Mus. Dr., Dublin; LL.D., Oxford; composer to the Queen in Scotland, knight, 1876; organized REID CONCERTS; played organ; pupil of Elvey, Schneider, Dresden, and Breidenstein, Bonn. B. July 22, 1830, Ealing; son of Sir H. Oakeley, Bart.; d. Oct. 26, 1903. See biography by E. M. Oakeley, his brother.

Oaten Pipe. Straw cut to form a reed-pipe.

Ob. Abbreviation of Oboe and of Obbligato.

Obbligato. *It.* An obligatory part or accompaniment.

Obehoffer (Emil) composed songs and church music; conducted the Minneapolis Philharmonic Club, an oratorio society of 330 mixed voices, and the symphony orchestra of 70 men; pupil of Cyril Kistler and Isadore Philipp. B. Aug. 10, 1867, Munich; add. Minneapolis, Minn.

Ober. *Ger.* "Over, upper," as **Manual,** upper manual; **Stimme,** upper part or voice; **Ton,** overtone or harmonic; **Werk,** in an organ with two manuals, the choir organ; with three, the swell; with four, the solo organ.

Obermeyer (Joseph) played violin in the service of Count Vincent Waldstein; pupil of Kamel and Tartini. B. 1749, Nezabudicz, Bohemia; d. after 1816.

Obertas. National Polish dance resembling the Mazourka.

Oberthür (Charles) composed the operas "Floris von Namur," "Der Berggeist des Harzes," Wiesbaden; the "St Philip de Neri" grand mass, the cantatas "Lady Jane Grey," "Pilgrim Queen," "Red Cross Knight"; "Macbeth," and "Rübezahl," overtures, "Loreley" for harp and orchestra, chamber music, and harp pieces; played harp. B. Mar. 4, 1819, Munich; d. Nov. 8, 1895, London.

Obligé. *Fr.* OBBLIGATO.

Oblique Piano. Small PIANO with strings set diagonally in an upright case, invented by Robert Wornum, London, 1811.

Oblique Motion is said to occur where one part moves, the other remaining stationary.

Oboe. Orchestral instrument of wood with conical bore, played by means of a double reed and having 9 to 14 keys, with an extreme compass of b flat to f''' with all intermediate semitones. The oboe is of prehistoric origin, has undergone many changes in modern times until it has become the most complicated and dif-

ficult of the woodwinds. Varieties of the oboe were known in the Middle Ages as the Chalumeau, Schalmey, Shalm, or Shawm. Handel and Mozart assigned the oboe a prominent place in their scores, and its peculiar pastoral reedy quality has insured equal favour from more recent composers. The oboe chiefly in use in orchestras is set in C, but sometimes in B flat or E flat for military bands. The COR ANGLAIS is an oboe with compass a fifth lower than that indicated above, and slightly different quality.

Oboe. Reed pipe organ stop of 8-ft. pitch, with quality resembling that of the orchestral oboe.

Oboe d'Amore. An oboe in A with compass a minor third below that of the ordinary oboe, and a veiled tone, due its hollow globular bell.

Oboe di Caccia. "Hunting oboe." An oboe standing in F or E flat, for which music was written on the alto clef.

Oboist. Oboe player.

Oboista. *It.* OBOIST.

Obrecht (Jacob) composed church music, of which eight masses were published, and the "Fortuna desperata," reprinted, Amsterdam, 1870; 30 chansons and motets still extant; chapelmaster, Antwerp Cathedral, 1491, in early life chapelmaster at Utrecht, where Erasmus was his pupil; lived also in Cambrai, Bruges, Ferrara, and Florence. B. about 1430, Utrecht; d. after 1500.

Oca del Cairo. Wolfgang Amadeus Mozart's two-act opera buffa, to book by Varesco, was left unfinished, owing to the composer's dissatisfaction with the plot, but was patched up with other of Mozart's compositions and first performed June 6, 1867, at the Paris Théâtre des Fantaisies.

Ocarina. Terra cotta toy instrument of sweet, soft tone.

O'Carolan (Turlogh) composed "Bumpers Squire Jones," "One bottle more," "The Receipt for Drinking Whiskey," "O'Rourke's noble feast"; was the last and most famous of the Irish bards; the welcome guest of the Irish gentry and nobility; a harpist of ability, though blind; had 60 clergy of different denominations at his funeral, and was buried in the plot of his friend and patron The MacDermot Roe. B. 1670, Newtown, Meath; d. Mar. 25, 1738.

Occasional Oratorio. George Frederick Handel's work, consisting of an overture and three parts to selections from Milton's Poems, with additions by Dr. Morell, was first performed at Covent Garden, 1746. The principal numbers will be found in his "Judas Maccabeus" and "Israel in Egypt."

Ochetto. HOCKET.

Ochsenkuhn (Sebastian) compiled a German tablature lute-book containing transcriptions of French and German songs and motets, Heidelberg, 1558; lutenist to the Counts Palatine of the Rhine. B. Feb. 6, 1521; d. Aug. 20, 1574, Heidelberg.

Octave. Interval of an eighth; eight days following a church feast; organ stop of 8 ft. pitch on the pedal or 4 ft. pitch on the manual; the Greek diapason.

Octave Flute. PICCOLO.

Octet. Eight-part composition.

Octiphonium. *L.* OCTET.

Octuor. *Fr.* OCTET.

Octuplet. Group of eight equal notes.

Ode. Elaborate poem in lyric form.

Odington, de (Walter) wrote "De Speculatione Musices," giving important information on rhythms of the 13th century; English Benedictine monk of Evesham. B. Gloucestershire; d. after 1330.

Odo (Abbot of Cluny) composed three hymns and 12 antiphons in honour of St. Martin; wrote "Dialogus de Musica" and other theoretical works, reprinted by Gerbert and de Coussemaker; took orders at 19; studied music in Paris with Remy d'Auxerre; became archicantor, St. Martin's monastery, Tours; choirmaster to the Benedictines of Beaume; abbot of Cluny, 927–42. B. 879; d. Nov. 18, 942.

Oedipus. Felix Mendelssohn composed music to the "Antigone," "Oedipus Tyrannus," and "Oedipus at Colonos" of Sophocles, by order of the

King of Prussia. The first and last works were performed in 1841 and 1845, but the music of "Oedipus Tyrannus," "completely sketched" in 1845, has been lost. Sir C. V. Stanford's music to "Oedipus Tyrannus" was first performed Nov. 22, 1887, at Cambridge, Eng.

Oeglin (Erhart) published music at Augsburg, 1507–12, introducing the metal type of Petrucci.

Oesten (Theodor) composed dance music and salon pieces; taught in Berlin. B. Dec. 31, 1813, Berlin; d. Mar. 16, 1870, Berlin.

Oeuvre. *Fr.* Work or opus.

Offen. *Ger.* OPEN.

Offenbach (Jacques Levy) composed "The Grand Duchess of Gerolstein," "ORPHÉE AUX ENFERS," "CONTES D'HOFFMANN," in all 102 stage works, most of which were well received, while those already named are still popular favourites. Son of the cantor of a Jewish congregation, Offenbach, after some lessons from his father, entered the Paris Conservatoire, 1833, as a 'cello pupil of Vaslin, but a year later joined the orchestra of the Opéra Comique as 'cellist. His next and only important appointment was as conductor at the Théâtre Français, where he composed "Chanson de Fortunio" for A. de Musset's play "Chandelier." "Pepito," his first operetta, was produced without success at the Variétés, 1853. In 1855 he became manager of a small theatre, and in the same year acquired the Théâtre Comte, which he renamed "Bouffes Parisiens," and there his success was immediate and lasting. In 1860 his ballet-pantomime, "Le Papillon," was produced at the Académie, and the following year he retired as a manager, although he later controlled the Théâtre de la Gaîté, 1873–75, devoting himself to composition. In 1877 he published "Notes d'un Musicien en voyage," in which he described a visit to America. He also made occasional visits to London as a 'cello virtuoso, but his chief interests were always in Paris. "Contes d'Hoffmann," the composer's favourite work, was not performed until after his death. Others of his more successful works were "Belle Hélène," 1865, "Corsaire Noir," 1872; "La Creole," 1875; "Daphnis et Chloe," 1860; "Princesse de Trebizonde," 1870; "Rêve d'une nuit d'été," "Robinson Crusoe," "Whittington and His Cat," 1874; "Vie Parisienne," 1866; "Madame Favart," 1878. B. June 21, 1819, Offenbach-am-Main; d. Oct. 5, 1880, Paris.

Offertorium. *L.* "Offertory." Motet or organ voluntary performed at High Mass while the celebrant is making ready and offering the Oblation. The text is a psalm or other portion of scripture.

Officium. *L.* Office or service.

Oficleida. *It.* OPHICLEIDE.

Oginski (Prince Michael Casimir) was accredited with having invented pedals for the harp and suggesting "The Creation" as a subject to Haydn. B. 1731, Warsaw; d. 1803. **Prince Michael Cleopas** composed 14 polonaises, songs; Russian statesman. B. Sept. 25, 1765, Gutzow, near Warsaw; nephew of MICHAEL CASIMIR; d. Oct. 31, 1833, Florence. **Prince Gabriel** played violin. B. 1788; d. 1843.

Ohne. *Ger.* "Without," as **Worte,** words.

Oioueae. Vowels from the words "World without end, Amen."

Oireachtas. Annual festivals held in Ireland by the Gaelic League since 1897, at which there are competitions in Irish music and poetry.

Okeghem (Joannes) was the greatest of the world's music teachers, numbering de la Rue and Josquin among his many eminent pupils; founded the second or new school of Netherland composers; composed church music and chansons, canons, remarkable for ingenuity and learning, including a motet for 36 voices and the "Missa cujusvis toni" and "Missa Prolatium," often cited in later theoretical works; in boyhood chorister at Antwerp Cathedral and pupil of Binchois or Dufay; chapelmaster of the Kings of France, 1452–96; treasurer of St. Martin's Church, Tours, by appointment of Louis XI; made occasional

tours of Spain and the Netherlands. B. about 1434, probably Termonde, East Flanders; known as Ockenheim, Okekem; d. about 1496.

Old Hundred. The first known version of this tune appeared as the melody to Psalm cxxxiv in Beza's edition of the Genevan Psalter, 1554.

O'Leary (Arthur) taught piano, Royal Academy of Music, London, 1856–1903; composed and edited music; pupil of Leipsic Conservatory. B. Tralee, Kerry, Ireland, Mar. 15, 1834; add. London. **Rosetta Vinning** composed songs; pupil Royal Academy of Music, King's Scholar in 1851. B. Newton Abbot; m. ARTHUR, 1860; d. June 17, 1909, London.

Olimpiade. Metastasio's opera libretto, written 1733 in celebration of the birthday of Empress Elizabeth, has been composed 31 times by composers from Caldara, 1733, to Conti, 1829.

Oliphant. Obsolete ivory horn.

Oliphant (Thomas) made the English version of FIDELIO; published "La Musa Madrigalesca," 1837, containing 400 madrigals; honorary secretary London Madrigal Society. B. Dec. 25, 1799, Condie; d. Mar. 9, 1873, London.

Olsen (Ole) composed a symphony in G major, the symphonic poems "Elf-dance," "Aasgaardsreien," the operas "Stig Hvide," "Lajla," "Stallo," the oratorio "Nideros," four cantatas, the fairy opera "Svein Urad"; wrote poems and books for his operas; became director of military music to the Swedish government, 1900; wrote criticism; choirmaster and teacher in Christiania; pupil of the Leipsic Conservatory. B. Hammerfest, July 4, 1851; add. Christiania.

Olthoff (Statius) composed four-part settings of Buchanan's Latin poetic paraphrase of the Psalter; cantor of the Rostock Marienkirche, 1579. B. Osnabrück, 1555; d. Feb. 28, 1629, Rostock.

Olympie. Gasparo Spontini's three-act lyric tragedy, to book by Dieulafoy and Briffaut after Voltaire, was first performed Dec. 22, 1819, at the Paris Académie Royale.

O'Mara (Joseph) sang ten. in London English opera, debut 1891, in such rôles as Don Cæsar, Faust, Don José, Turiddu; member of the Moody-Manners Company; pupil of Perini and Moretti, Milan. B. Limerick, July 16, 1866; add. London.

Ombi. Negro HARP.

Omnes, Omnia. *L.* All, chorus, tutti.

Onagon. Chippewa DRUM.

Once Accented Octave. The octave beginning with Middle C or c'.

Ondeggiante. *It.* Undulating.

Ondricek (Franz) played violin, debut in his father's orchestra at seven, later touring Europe and America as virtuoso. Free pupil of the Prague Conservatory for three years; a wealthy merchant sent him to Paris, where he studied under Massart at the Paris Conservatoire and won the first prize. His first engagements were as violinist with the Pasdeloup concerts in Paris and the London Philharmonic Society. B. April 29, 1859, Prague; add. Prague.

Ondulé. *Fr.* Undulating.

Onduliren. *Ger.* To produce a tremolo.

Ongarese. *It.* Hungarian.

Onslow (George) composed the comic operas "Alcalde de la Vega," 1824; "Le Colporteur," 1827; "Le Duc de Guise," 1837; 34 quintets, 36 quartets, three symphonies; pupil of Hullmandel, Dussek, Cramer, and Reicha; grandson of the first Lord Onslow and, through his mother, descended from the Brantômes; became member of the Institut in succession to Cherubini. B. July 27, 1784, Clermont-Ferrand; d. Oct. 3, 1853.

Onzieme. *Fr.* Eleventh.

'Ood or Oud. Egyptian seven-stringed mandolin.

Op. Abbreviation of OPUS.

Open Diapason. Principal or chief foundation stop of an organ.

Open Harmony. Chords not in close position.

Open Notes. Those produced without stopping the strings or by means of valves, crooks, or keys.

Open Pipe. One open at the top,

the sound being an octave higher than if it be closed.

Open Scores are those in which each part has a separate line as opposed to those in which more than one part is written to the line, or close or short score.

Open Strings. Unstopped strings.

Opera is the one form of entertainment in this prosaic age by which mankind may yet scale Heaven (with Marguerite), wallow in the mire below (with Herod and Salome), descend into the waters under the earth (with Alberich), or into Hell (with Orpheus); may gain the heights of Monsalvat (with Parsifal), explore the sad charms of Bohemia (with Mimi) or the commonplaces of the workaday world (with Louise). Nothing can be too absurd or improbable, too heroic or too criminal to serve the purpose of the highly conventionalized combination of music, the drama and all the arts, known by that name. It is the unreality of opera that charms. To analyse it as one would a play, a book, a painting, or a work of absolute music, would merely destroy the pleasure it affords. It must be accepted with the childish spirit of those who believe in Santa Claus. It deals with fairy tales and ghost stories for grown people. It is wholly unnatural, forced, impossible, but has grown in popular favour for 300 years, and is still young, perennially fresh and vigorous. It is customary to ascribe a Greek origin to opera. In the remote ages when a great orator, who had cured himself of stammering by learning to speak with his mouth full of pebbles, strengthened his voice by declaiming so loudly that the roar of the surf could not drown his words, music was already an art and a science. The orators and players in order to send their words to the remotest parts of the theatre adopted a kind of chant or sing song, which may have resembled that of the older school of our own tragedians in uttering blank verse. There was an orchestra composed of flutes, under which name both oboes and flutes were included, of lyres and percussion instruments. The chorus voiced its explanatory comment on the text as to-day. But there was no harmony. The Greeks, who regarded music as a branch of mathematics, invented the monochord and devised a most ingenious system of modes, loved melody, and with melody were content. During the period of the Italian Renaissance, when scholars and nobles tried to revive the beautiful in art by the study of that people whose life was beauty itself, Galilei, father of the astronomer, Peri, Caccini, Cavaliere, and other musicians, who were wont to gather at the home of Count di Vernio in Florence, resolved to restore the drama of the Greeks. The Church Modes were modelled upon the Greek theory of music, in so far as the early churchmen were able to grasp it, and these worthies sought to rediscover the declamatory style of the Athenians. Peri's "Dafne," privately performed at the Corsi Palace, was among the first efforts in this direction, 1597, and three years later, at the marriage of Henri IV of France with Maria de Medici, his "Euridice" was performed in public. These were tragic operas. As early as 1262 a comic opera by Adam de la Hale had been performed at Arras, in France, and in 1285 his "Jeu de Robin et Marion" had been received with delight by the French court at Naples, and in its Mysteries or Miracle plays the church had fostered dramatic performances with more or less musical accompaniment. But the coterie in Florence had begun their creative work at the psychological moment, and their "Dramma per la Musica" or Opera in Musica (work in music), sung in a new style, not unlike what Wagner was pleased to call "aria which is recitative and recitative which is aria," and which they termed "stilo reppresentativo" or "Musica Parlante" (speaking music), became the fashion. Then came the revolution, headed by Monteverde, against the Polyphonic School of Composition, the growth of the science of harmony, and the development of the modern orchestra; and, since the Church retained its preference for the older music, the composers of the new

school found in opera the best outlet for their genius. Throughout Italy, then to France, to Germany, to England, went composers and singers, taking with them operas which everywhere excited the interest of courtiers and musicians, and everywhere inspired others to attempt fame and fortune by means of opera. Eventually there grew up in France the opéra comique, in Germany the singspiel, in Italy the commedia dell' Arte, in which the common people might find their thoughts and aspirations reflected; but in court circles Italian opera continued to reign supreme. Perhaps the most formidable revolt was that headed by Gluck, a thorough musician, trained in the arts of Italy, by birth a German, but a reformer and, after Lulli, the foremost of early composers of French opera. The world had become somewhat more enlightened regarding the Greek drama in his day, and the orchestra had gained in power of expression, while the principles of harmony were more generally understood. Gluck aimed to purify opera, to prune out the excrescences which had grown up about Italian opera. What he did for France Weber was later to do for Germany, and what Weber left undone was attempted by Wagner, who dominated German music after him, giving a new impetus to operatic composition, and again endeavouring to return more closely to the old Greek model. How well Wagner may have succeeded is for future generations to say, but it is worth noting that, while he liked to speak of the "music of the future," "the new music" was a phrase in the mouths of the Italians generations before him. This much may be said, that he revived an interest grown somnolent, and that the music of the new Russians and the Young Italians, however little it may resemble that of the composer of the Ring of the Nibelungen, is none the worse because of him and his theories. When Italian opera had grown past the control of the men who believed, rightly or wrongly, they were reviving the glory of ancient tragedy, the tendency in Italy was to look upon the opera libretto merely as a necessary peg on which to hang such glorious texture of music as might cause the book itself to be forgotten. The later German ideal assumed that music which detracted from the interest in the progress of the drama itself was bad music, and that the purpose of music, as well as of architecture, of lighting, of costuming, and of acting was merely to enforce the dramatic interest of the text. And it is well to reflect that under the one set of theories we have had sparkling comedies which lose nothing of their power of exciting laughter because wedded to charming melody, and that from the other we have the extraordinary spectacle of the protagonist of a music-drama standing for 40 minutes with his back to the audience while the interest is centred in subordinate characters. There is so much that is beautiful in the operatic music of every people and of every school, so much that is silly in the controversies of those who pose as partisans of any school that the true music lover may pass from the operas of Donizetti to those of Wagner and from the operas of Mozart to those of Verdi with pleasure in all. But he should first murmur with all due reverence "help thou mine unbelief" and leave the everyday world behind him in the cloak-room, for opera is the convention of unreality. In this book will be found the stories of the most of the operas now sung in the chief opera houses of the world, with the names of hundreds more, long since forgotten, in biographies of the composers. A new work by John Towers, however, has the significant title "Dictionary of 27,015 Operas and Operettas." From it are taken the names of the most popular of operatic subjects, the figures showing the number of times each has been scored for the operatic stage: Achille in Sciro, 29; Adriano in Siria, 46; Alessandro nelle Indie, 55; Andromeda, 18; Antigone, 15; Antigono, 28; Arc, Jeanne d', 17; Armida abbandonata, 26; Arminio, 17; Artaserse, 63; Berenice, 20; Catone in Utica, 22; Cid, 16; Circe, 19; Cleopatra, 27; Colombo, Cristoforo, 21; Coriolano, 18; Dafne,

20; Demetrio, 41; Demofoonte, 48; Didone abbandonata, 48; Don Quixote, 52; Endymion, 20; Esmeralda, 17; Eumene, 16; Ezio, 42; Farnace, 20; Faust, 45; Hamlet, 20; Ifigenia in Aulide, 26; Ifigenia in Tauride, 12; Ipermestra, 25; Isola disabitata, 16; Jery und Baetly, 15; Lorelei, 16; Merope, 44; Mitridate, 20; Nitteti, 29; Olimpiade, 52; Penelope, 14; Pygmalion, 24; Romeo and Juliet, 18; Ruebezahl, 13; Semiramide, 47; Sesostri, 16; Sofonisba, 16; Temistocle, 24; Tigrane, 15; Ulisse, 25; Zenobia, 31. See SUBSIDIZED THEATRES.

Opéra Bouffe. *Fr.* Comic opera.

Opera Buffa. *It.* Comic opera.

Opéra Comique. *Fr.* Opera in which the dialogue is spoken, not sung, whether the subject be tragic or comic.

Opéra Comique is the name of the fine Paris theatre erected 1898 for the performance of opéra comique. The title, as applied to a theatre, dates from 1715, when the establishment of a house devoted to this form of opera was agreed to by the direction of the Académie de Musique Royale. Too much prosperity aroused the ill-will of other managers, and the house was closed in 1745 to be reopened in 1752. Ten years later the company was merged with that of the Comédie Italien. A rival Opéra Comique was founded in 1791, with ruinous results to both, and another merger was effected, 1801, and from that until 1829 the Théâtre Feydeau was the home of opéra comique. In 1887 the Opéra Comique was destroyed by fire, and, until the erection of the new house, performances were given in what later became the Theatre Sarah Bernhardt. See SUBSIDIZED THEATRES.

Opera Grand. Opera in which the dialogue is in recitative; opera seria or serieux.

Opera, Grand. The splendid home of serious opera in France, and one of the models of the SUBSIDIZED THEATRE, of which PARIS is the centre, passed under the management of MESSAGER and Broussan in 1908, who were backed by a subscription fund of 1,400,000 francs, and signalized their first season by a performance of the "RING DES NIBELUNGEN," and a number of Russian works, the latter being given by a company under the patronage of Grand Duke Vladimir. James Stillman, Otto Kahn, and Mortimer Schiff, well known patrons of the Metropolitan Opera in New York, subscribed $5000 each to the support of the new management. The early history of the Paris Opéra, as it is called in this work, may be traced under ACADEMIE DE MUSIQUE. The seating capacity of the house was 2200, and in 1908 the conductors were Paul Vidal, Rabaud, Busser, and Bachelet.

Opera Lyrique. Lyric or ballad opera.

Operetta. Short opera of light quality.

Operist. *Ger.* Opera singer.

Ophicleide. "Keyed serpent." Brass instrument which is being replaced by the TUBA, supposed to have been invented by Frichot, 1790, with keywork similar to that of the Kent BUGLE, of which it formed the bass. Earlier instruments were sometimes partly or wholly of wood like the Zinken or SERPENT, but afterwards were wholly of brass. There were three sizes: a bass set in C, B flat, and A flat, compass A flat to a'; an alto in F and E flat, with a compass of two and a half octaves; and a contrabass, like the alto, but an octave lower.

Opus. *L.* "Work." The Op. number shows either the order in which a composition was begun or that of publication.

Oratorio had its beginning in the Mysteries or Miracle plays produced in every country of Europe under the auspices of the Roman Catholic clergy during the Middle Ages. The name came into use by reason of the efforts of St. Philip of Neri to attract young people to divine services held in his "Oratory" by performances of sacred music, composed expressly for his use by the best musicians of his generation. These compositions, known at first as "LAUDI SPIRITUALI," were in madrigal style, and became highly popular throughout Italy. Giovanni Animuccia, chapelmaster to the Oratory,

published a collection of them, Rome, 1563. While the Florentine musicians were inventing the OPERA, Emilio del Cavaliere, who had himself produced two pastoral dramas in Florence, was composing a work called "La Rappresentazione di Anima, e di Corpo," with soli, chorus, and recitatives to orchestral accompaniment, which was, in fact, "Dramma sacra per Musica," or sacred opera, given with costumes and with dancing in that same oratory at Rome over which St. Philip of Neri had long presided. Thereafter oratorio possessed dramatic form, although it has long ceased to be given with action, costume, or scenery. From Italy, where it was soon overshadowed by opera, the oratorio spread to the other parts of Europe. The church cantatas of Bach and his Passions, according to St. Mark and St. John, may be regarded as its highest expression in North Germany. In England the oratorio was Handel's recourse when opera was no longer profitable. Its extraordinary popularity may be accounted for not only by the religious temperament of the race, but by the fact that here, at least, was one art form in the vernacular which must have been a blessed relief after the Italian warblings at the rival opera houses of Handel and Bononcini. The effect of that long series of oratorios, of which "The MESSIAH" was the culmination, was to impose a cult upon the English people which they have not yet shaken off, and which finds expression in America as well. The next great oratorios were "The CREATION" and "The SEASONS" by Haydn, which were and are more popular in England than in Germany, a statement equally true of the "ELIJAH" and "ST. PAUL" of Mendelssohn and of the "St. Elizabeth" of Liszt. The educational effect of the oratorio has been of the highest value. Requiring large and carefully trained choruses for their performance, the English and American musical festivals which have done so much to disseminate the best music in every form were organized, in almost every instance, primarily for oratorio singing.

Orazi ed i Curiazi. Domenico Cimarosa's three-act opera, to book by Sografi, was first performed, 1794, at Venice.

Orchesis. *Gr.* The art of dancing.

Orchesographie. "Description of dancing." A work of that title by "Thoinot Arbeau" or Jehan Tabourot was published at Langres, 1588. It contains the notation of many then popular dance tunes.

Orchestik. *Ger.* ORCHESIS.

Orchestra. The modern grand orchestra, of which the Boston Symphony Orchestra is an excellent type, is the result of a long period of evolution or of accretion. The number of musicians required has been gradually increased, the quality, proportion, and form of the instruments has varied. Before considering the orchestra of the early classic period and without speculation as to the orchestra of the future, it may be worth while to note the personnel of such an organization as that already named in 1908. Besides the concertmeister there were 15 1st violins, 16 2d violins, 10 violas, 10 'cellos, 8 doublebasses, 4 flutes, 3 oboes, 3 clarinets, 3 bassoons, 1 cor anglais, 1 bass clarinet, 1 contrabassoon, 8 horns, 4 trumpets, 3 trombones, 1 tuba, 1 harp, 4 tympani, and 2 percussion. Mozart was content to score his Symphony with Fugue, 551, Köchel, popularly known as the "Jupiter Symphony," for 2 violins, viola, bass, flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, and kettle-drums. Bach's D major Suite for orchestra was scored for 3 trumpets, 2 oboes, kettle-drums, and a complement of strings which about equalled those employed by Mozart. Beethoven was satisfied to add two clarinets to the forces Mozart had employed. At the performances of Cavaliere's ORATORIO the orchestra consisted of harpsichord, double lyre, bass lute, and two flutes. Peri's OPERA "Euridice" required but a harpsichord, bass guitar, bass lute, and a lyre or viola da gamba. Monteverde is said to have employed an orchestra of 36 pieces for the production of his "Orfeo," 1608, but much of his score was in figured bass, and

it cannot be known with certainty how many parts were actually heard in performance. Later, as at the HANDEL COMMEMORATION larger orchestras were assembled, but until Berlioz began to write for several bands and choruses in a single work, and Wagner required additional brasses for the expression of his ideas, permanent orchestras of large proportions were unknown and unneeded. There is a curious resemblance, it will be noted, between the small tone of the classic orchestra and that of the favourite solo instrument of the period, the clavier. Modern auditoriums have grown larger, modern composers noisier, modern audiences, no longer of the court but of the people, sitting in concert rooms ten times the size of those for which the best music of the classic period was written, would lose the nuances of the works if performed by the instruments for which they were scored. The word orchestra is derived from the Greek, meaning "dancing place." It was a space in front of the stage in which a raised platform was built for the accommodation of the chorus. The early composers of opera applied the name to the place allotted their musicians, and it is now employed to designate the place, the musicians, or the instruments.

Orchestration. The art of INSTRUMENTATION.

Orchestrina di Camera. Small instruments of the HARMONIUM family.

Ordinario. *It.* Ordinary.

Ordres. SUITES.

Orecchia Musicale. *It.* Musical ear.

Oreille Musicale. *Fr.* Ear for music.

Orfeo. ORPHEUS.

Organ. The only solo instrument capable of simulating the effect of a grand orchestra, and therefore the most complex and difficult as well as the most cumbersome and costly of all musical instruments, is one of the most ancient, has been constantly enlarged and improved by each succeeding generation, and will doubtless occupy the energies of musical mechanicians and inventors for centuries to come. Some of the world's largest organs have been built in America, notably those of the Cincinnati Music Hall, the Salt Lake City Temple, the Chicago Auditorium, and a gigantic organ erected in Boston, but which no longer exists. The largest organ in the world in 1908 was that in Festival Hall, St. Louis, which was 30 ft. deep, 70 ft. wide, and 50 ft. high, possessed 5 manuals, pedal clavier, 10,059 pipes distributed among 140 speaking stops, 99 mechanical appliances, and cost $100,000. The principle of the organ may be studied in the Syrinx or Mouth Organ, the invention of which was attributed to Pan, and which may well have been the organ of Jubal, "Father of all such as handle the harp and organ." Each pipe of the organ, like those of the Syrinx, produces a single tone. The largest organs of to-day are merely a grouping of such pipes, varied in size, form, and material, and therefore in pitch and timbre, blown by an artificial wind supply instead of that furnished by the lungs, and which may be used in almost endless combinations. The pipes of an organ are either of wood or metal, in the latter case composed of an alloy of lead and tin and sometimes zinc. They may again be classified as either REEDS or FLUTES, in the one case the pitch depending upon the number of vibrations of the Reed, in the other upon the vibrating length of the column of air in the pipe itself. A group of PIPES of homogeneous quality and affording a partial or complete scale are grouped together in a Register or Stop, a series of such groups are connected with the manual, clavier or keyboard, and may be sounded singly or together. The larger modern organ may have five manuals or claviers, which would be called respectively, Great, Choir, Swell, Solo, and Echo manuals, each complete in itself; and a Pedal Clavier, worked with the feet and possessing its own stops. Any two or all of the manuals and the pedal clavier may be combined at will by means of COUPLERS, and this

gigantic combination of tones would be the Full Organ. In such an organ the great pipes of 32 ft. pitch, operated from the pedal clavier, and most of the 16 ft. stops, operated also by pedal, and some of the larger pipes attached to Great Organ manual would be arrayed in front, to please the eye, while the smaller stops would be hidden behind them. In considering the mechanism of the organ, the keyboard and the stops are referred to as the ACTION. The wind supply in modern organs is provided by a bellows operated by hand or foot power, in the case of the smaller instruments, as was the rule in earlier ages. For the larger instruments the wind is furnished by pneumatic pump, operated by hydraulic pressure, an electric motor, or an engine. In any case it is of the highest importance that an even pressure of wind be provided, and there is usually a storage bellows to ensure this. Thence the wind passes by a conduit or wind trunk into a wind chest, or wooden box. By pulling out a draw knob the wind is admitted to pass to the pipes of a particular stop, and, by depressing a digital on the keyboard, passes into a pipe, causing it to sound or "speak." Who was first to apply the artificial wind forces of the bagpipe to the PIPES OF PAN history does not say. In Kircher's "Musurgia" are illustrations of pipes set in wind chests, which he ascribes to the Chaldeans and Hebrews. Ctesebius, an Egyptian, is said to have invented the HYDRALUS, or water organ, 250 B. C., and Nero was a performer on it, even though the fiddle was of later invention. Pneumatic organs of simple form are said to have been used by the monks of the 4th and 5th centuries. In the 8th century an organ presented to Pepin by the Byzantine Emperor was placed in the Church of St. Cornelius, Compiègne, France, and Charlemagne placed an organ presented to him by Haroun Alraschid in the Church of Aix-la-Chapelle, about 826. St. Dunstan built an organ with brass pipes for Malmesbury Abbey, Eng., in the 10th century, and in the 12th century the pipes were classified into stops. For a time the action was so hard that the keys could only be depressed with the fist or elbows. In the 14th century the pedals were invented, and in the 15th century reed pipes were first employed. For many succeeding generations, however, the instrument was slow in speaking, clumsy in performance, and the first instrument of really noble proportions was that of St. Mary's Church, Lübeck. During the term of the famous BUXTEHUDE as organist this instrument had three manuals, pedals, and in all 57 stops. For many years the Great and Choir organ were absolutely distinct, and located in different parts of the churches, the latter being exclusively used as accompaniment to the voice. With the invention of the Swell and Echo this distribution of force was no longer necessary. Its effect has been retained, however, in such modern instruments as that of the Chicago Auditorium, where certain ranks of pipes are ingeniously arranged in the ceiling, although operated from a single console.

Organetto. *It.* Little organ.

Organic Music. Obsolete name for instrumental music.

Organists, Royal College of, was founded 1864 as a central organization of London organists, to provide a system of examination and certificates, for the discussion of profcssional topics, and to encourage the study and composition of sacred music. There are three classes, more than 600 fellows, and more than 1500 associates and members. The College was incorporated, 1893, by Royal Charter. Examinations are held semiannually.

Organo. *It.* ORGAN.

Organochordium. Instrument invented by Vogler, having strings as well as pipes.

Organo di Legno. *It.* XYLOPHONE.

Organophone. Variety of HARMONIUM invented in Paris by Debain.

Organophonic. Name assumed by musicians who vocally imitated organ music.

Organ Pleno. *It.* Full ORGAN.

Organo Portabile. *It.* Portable ORGAN.

Organ Point. PEDAL POINT.

Organum. Measured Music as opposed to unmeasured Plain Song; early form of polyphony; Diaphony or Descant; the organ.

Organum Hydraulicum. *L.* Hydraulic ORGAN.

Organum Pneumaticum. *L.* Pneumatic ORGAN.

Orgel. *Ger.* ORGAN.

Orgelhause. *Ger.* Organ case.

Orgelpunkt. *Ger.* ORGAN POINT or PEDAL POINT.

Orgeni(Anna Maria Aglaja) sang sop. in opera, debut Berlin Royal Opera as Amina, 1865, later with success in London, and in concert tours; taught singing, Dresden Conservatory; pupil of Mme. Viardot-Garcia. B. Rima Szombat, Hungary, Dec. 17, 1841; real name Görger St. Jorgen; add. Dresden.

Orgue. *Fr.* ORGAN.

Orgue Expressif. Fr. HARMONIUM.

Orgue Portatif. *Fr.* Portable organ.

Orificium. *L.* Mouth of organ PIPE.

Original Position. Chords with ground note in the bass or before inversion are said to be in Original Position.

Ornamento. *It.* Ornament, grace note, embellishment.

Ornatamente. *It.* Embellished.

Ornato. *It.* Ornate; embellished.

Ornithoparcus (Andreas) wrote "Musicæ Activæ MICROLOGUS," Leipsic, 1516, at which time he was attached to the University of Wittenberg. Real name Vogelsang; native of Meiningen.

Orologio (Alessandro). Two musicians of the name composed books of madrigals and canzonets. One became violinist, 1580, and vice chapelmaster, 1603, to the Emperor Rudolph at Prague; the other played zinken, 1590, and became vice chapelmaster, 1603, to the Electoral court at Dresden.

Orpharion. Obsolete wire stringed instrument of the zither family, with six or seven pairs of strings tuned like those of the LUTE.

Orphée aux Enfers. Jacques Offenbach's three-act opéra bouffe, to book by Hector Crémieux, was first performed Oct. 21, 1858, at the Bouffes-Parisiennes. Eurydice is gathering flowers in the meadows of Thebes with which to decorate the hut of Aristeus, a shepherd with whom she has become infatuated, but who is really Pluto. Orpheus, believing her to be a shepherdess, comes in to serenade her, playing a fiddle instead of the lyre. Enraged at each other's infidelity they quarrel, and, having cast off the old love, part in search of the new. Aristeus meets Eurydice in the field, reveals himself as the god, summons a tempest, and, in the midst of the storm, carries Eurydice off to Hell, but not before she has written a note to Orpheus, giving her new address. Orpheus is delighted at having gotten rid of her, but Public Opinion commands him to ascend Olympus and ask Jupiter to restore his wife to earth again. Accordingly, the second act opens in Olympus. The gods and goddesses are enjoying a nap, from which they are roused by a blast from Diana's hunting horn. The new celestial scandals are then discussed, including the most recent, Pluto's abduction of Eurydice. When that god appears he is bitterly reproached by Jupiter, and retaliates by describing some of Jupiter's earthly love affairs, thus arousing the jealousy of Juno. Aided by Cupid, Juno is making a scene, when Public Opinion and Orpheus enter. Jupiter gladly agrees to personally assist Orpheus in recovering his wife, and descends into Hell in the third act, where he finds Eurydice guarded by John Styx. Having disguised himself as a fly, Eurydice catches him, whereupon he reveals himself, and transforms Eurydice into a bacchante. A convivial scene follows, which terminates abruptly upon the arrival of Pluto. Then the other gods appear, and finally Orpheus sails up the Styx, playing his fiddle, and demands his wife of Jupiter. On condition that he shall return to his boat,

Eurydice following, and neither looking back, Jupiter agrees to this demand, but just as Orpheus reaches the boat Jupiter launches a thunderbolt, Orpheus turns about, and thus again loses his wife, greatly to his own delight and to the disgust of Public Opinion. Orpheus thereupon sails back to his shepherdess.

Orphée et Euridice. Serious operas by Gluck and others bearing this title are referred to under ORPHEUS.

Orphéon is the general title of the singing societies which have grown up in France since the introduction of singing in the public schools and colleges, 1835. From 1852 to 1860 Gounod was director of a choral union formed of various Orpheonistes of Paris, but so greatly did the societies multiply that, on his retirement, it was found necessary to divide the city into two sections. After the Franco-Prussian war these were again united under Bazin, who continued as director until his death, when he was succeeded by his pupil Danhauser. The best French composers lent their talents to the movement, which spread into Belgium, where the male part song has become equally popular. In France alone there were 3243 societies with a total membership of 147,500 in 1867. As many as 3000 singers are sometimes assembled in the Orphéon festivals, and international competitions are held by the French and Belgian singers.

Orpheoreon. ORPHARION.

Orpheus has been the subject of innumerable operas, from that of Caccini and Peri, to book by Rinuccini, performed as "Euridice," 1600, and generally regarded as the first serious opera, and the "Orfeo" of Monteverde, performed seven years later, to those of Sartorio, Draghi, the young Lully, Keiser, Fux, Graun, to that of Christoph Willibald Gluck, the greatest of them all. This work, to book by Calzabigi, was first performed Oct, 5, 1762, in Vienna, as "Orfeo ed Euridice," and Aug. 2, 1774, as "Orphée," at the Paris Académie de Musique. For the latter production the rôle of Orpheus was transposed from contralto to tenor, but since Berlioz' revision, has again been assigned to contralto. The story differs from the Greek legend in having a happy ending, but both book and music were an attempt at strict conformation to Greek ideals. The rising curtain discloses the tomb of Euridice, about which nymphs and shepherds are mourning. With an outburst of grief Orpheus commands them to leave him. As he muses on his sorrows, the god of Love comes to tell him that his laments have moved Olympus to compassion, and that Jupiter has ordained that Orpheus may descend into Hades and bring back his wife to the world, provided he can refrain from looking at her until their return to earth. In the second act Orpheus is at the gates of Hell, where demons and furies oppose his entrance until he sets them dancing with the notes of his lyre, then calms them and moves them to pity with the story of his love and loss. A change of scene reveals the hero in Elysium with the blessed shades. He calls for Euridice, and the shades bring her to him with joyful songs. She is heavily veiled. The last act reveals a cavern through which the lovers are about to emerge upon the earth. Euridice, amazed that Orpheus has not caressed nor even looked at her, reproaches him for loving her no longer. At length, overcome with love and sorrow, Orpheus turns and looks at her. He has violated his pledge to the gods, and she falls dead. He cries out in despair, and is on the point of killing himself, that he may rejoin Euridice among the shades, when Love again appears and restores Euridice to life. A joyous chorus breaks forth as the lovers embrace, and the opera concludes with a ballet. The principal characters are: Orpheus, con.; The Happy Shade, sop.; Love, sop.; Eurydice, sop. The principal musical numbers are: Act I: "Chiamo il mio ben cosi," Orpheus; "Euridice! ombra cara," Orpheus; "Gli sguardi trattieni," Love; Act II: "Chi mai dell' Erebo," chorus of demons and furies; "Mille pene," Orpheus; "Che puro ciel," Orpheus; "Vienni ai regni del reposo," The

Happy Shade; Act III: "Che fiero momento," Euridice; "Che faro senza Euridice," Orpheus; "Trionfi amore," chorus.

Orpheus. The name of the legendary Greek musician has been adopted in modern times by numerous singing societies, of which that in CINCINNATI is a type, and likewise for several collections of vocal music, including the first of the works of Henry Purcell.

Ortigue, d' (Joseph Louis) wrote a "Dictionnaire" of music and other books, criticism for the "Journal des Debats" and other newspapers and periodicals; aided Niedermeyer in founding the periodical "La Maîtrise"; pupil of the Castil Blazes. B. May 22, 1802, Cavaillon; d. Nov. 20, 1866, Paris.

Ortiz (Diego) composed 17 four-part antiphons and motets, 34 vesper hymns, eight magnificats, nine psalms, and other church pieces; wrote on theory; chapelmaster to the Spanish Viceroy at Naples from 1558. B. 1530, Toledo; d. after 1565.

Orto, de (Marbriano) composed masses, motets, chansons; from 1505 to 1516 chaplain and court singer to Philip le Bel of Burgundy.

O Salutaris Hostia. Hymn sometimes sung after the Benedictus in the MASS or at the Benediction of the Blessed Sacrament, believed to be part of that entitled "Verbum supernum prodiens," which was written by St. Thomas Aquinas for the Feast of Corpus Christi.

Osiander (Lucas) published a German chorale book, Stuttgart, 1586, in which the melody appears in the descant or soprano part instead of in the tenor; pastor at Esslingen. B. Dec. 16, 1534, Nuremberg; d. Sept. 7, 1604, Stuttgart.

Osservanza, con. *It.* With precision.

Ossia. *It.* Otherwise, else, as **Piu Facile**, otherwise in this easier way.

Ostinato. *It.* Obstinate, often recurring.

O'Sullivan (Denis) sang bar. in opera with the Carl Rosa Company, debut, 1895, in Dublin as Ferrando, later in light opera and concerts in England and America; pupil of Ugo Talbo and Karl Formes. B. April 25, 1868, San Francisco; d. 1908.

Oswald (James) composed minuets, Scots tunes, chamber music, songs; one of the many for whom the composition of "God Save the King" has been claimed; was originally a Scotch dancing master, but later music teacher to George III, court composer, and a publisher of music in London. First publication, 1734, Dunfermline. D. 1769, Knebworth.

Otello. Giacomo Rossini's opera, to book based on Shakespeare's tragedy, was first performed Dec. 4. 1816, at the Fondo, Naples, but never achieved wide popularity. Giuseppe Verdi's four-act opera, to book by Boito, in which the English tragedy is still more closely followed, was first performed Feb. 5, 1887, at La Scala, Milan, and later with complete success in other musical centres. An excellent production in English was given by the Henry W. SAVAGE Opera Company. In the condensation of the text Boito makes the opera begin with the arrival of Otello in Cyprus. There seems to be no need of repeating the story of the Moor's undoing and the death of Desdemona, rôles created by Tamagno, ten., and Sig. Pantaleoni, sop., while the original Iago was Maurel, bar.; and it will suffice to give the principal musical numbers: Act I: "Fuoco di gioia," soldiers' chorus; Brindisi, Iago, followed by the chorus "Inaffia l'ugola-trinca tra canna"; "Mio superbo guerrier," Desdemona; "Venga la morte," Otello; "Gia nella notte densa," Desdemona and Otello; Act II: "Credo in un Dio crudel," Iago; "Miseria mia," Otello; "Dove guardi splendono," children's chorus; "Addio sublimi incanti," Otello; Act III: "Dio ti giocondi," Otello and Desdemona; "Dio mi potevi scaglier," Otello; "A terra! si, nel livido," Desdemona; Act IV: "Piangia cantando" (Willow song), Desdemona; "Ave Maria," Desdemona.

Otger (Abbot) probably wrote "Musica Enchiriadis" and "Scolica

Enchiriadis," theoretical works reprinted by Gerbert; probably a contemporary of HUCBALD, to whom these works have also been ascribed.

Othmayr (Kaspar) composed songs, sacred music; provost of St. Gumbert's Church (Lutheran), Anspach. B. Amberg, Upper Palatinate, Mar. 12, 1515; d. Feb. 4, 1553.

Oton. Indian drone pipe, employed with tambourine as accompaniment to dancing.

Ott (Jean) manufactured lutes in Nuremberg, and was one of the earliest German viol makers. D. after 1463.

Ott or **Otto (Johannes)** published music in Nuremberg in partnership with Hieronymus Formschneider, including works of Josquin, Isaac, and Senfl; publications dated 1533-1550.

Ottava. *It.* Octave.

Ottavino Flauto. *It.* PICCOLO Flute.

Ottemole. OCTUPLET.

Otter (Franz Joseph) composed concertos and sonatas for violin; played violin, Salzburg Cathedral and Vienna Chapel Royal; pupil of Michael Haydn. B. 1760, Nandlstadt, Bavaria; d. Sept. 1, 1836.

Ottetto. *It.* Composition in eight parts.

Ottey (Sarah) played violin, harpsichord, and bass in London concerts; one of the first women instrumentalists, according to Burney. B. about 1695.

Otto (Ernst Julius) composed the opera "Schloss am Rhein," oratorios, masses, songs; cantor at Dresden. B. Sept. 1, 1804, Königstein; d. Mar. 5, 1877, Dresden. **Franz** sang bass. B. June 3, 1809; brother of ERNST JULIUS; d. April 30, 1842.

Otto (George) composed Latin motets, five to eight parts, German sacred music, five to six parts; chapelmaster and instructor to the Landgrave of Hesse-Cassel. B. Torgau, 1544; d. after 1619.

Otto (Jacob Augustus) made violins, wrote on violin making, Eng. trans., as "Treatise on the Structure and Preservation of the Violin," London, 1848. B. 1762, Gotha; d. 1830, Jena.

Otto (Melitta Alvsleben) sang sop. in Dresden Opera, rôles including Queen of the Night, Martha, Eva, 1860–73; soloist Beethoven Centenary, Bonn, 1871, Cincinnati Festival, 1879; pupil Dresden Conservatory. B. Dresden, Dec. 16, 1842; d. Dresden, Jan. 13, 1893.

Otto (Stephen) composed much church music, including a 19-part setting of "Ein' feste Burg," divided into four choirs; may have been first to adapt dialogue form to sacred compositions; cantor at Schandau; pupil of Demantius, to whom he was for a time assistant cantor at Freiberg. B. Freiberg, Saxony, 1594; d. after 1648.

Oudin (Eugène Espérance) sang bar. in opera, debut 1886, Wallack's Theatre, New York, M'Caul Opera Company, later such rôles as Eugen Onégin, Wolfram, Telramund, becoming a favourite concert singer in London; composed an "O Salutaris," songs; Yale graduate, and in early life lawyer in New York. B. Feb. 24, 1858, New York; m. the singer Louise Parker, 1886; d. Nov. 4, 1894, London.

Ouïe. *Fr.* The hearing.

Oulibicheff, von (Alexander) wrote a valuable biography of Mozart, but is chiefly known for attacks on Beethoven; played violin in amateur quartets. B. Dresden, 1795, where his father was the Russian ambassador; d. Jan. 24, 1858, on his estates near Nijni-Novgorod.

"Où Peut-on Etre Mieux Qu'au Sein de Sa Famille" became a favourite song of the French royalists during the Revolution, and is still regarded as the peculiar song of the House of Bourbon. The words, taken from Grétry's "Lucile," 1769, mean: "Where can one be better than in the bosom of his family?"

Ouragan. Alfred Bruneau's four-act lyric drama, to book by Emile Zola, was first performed April 29, 1901, at the Paris Opéra Comique.

Ours. Name given one of Haydn's symphonies the finale of which opens with a bear-dance.

Oury (Antonio James) played violin at leading London concerts, in quartets, and on successful tours of

Europe; pupil of Kreutzer, Baillot, and Lafont, Paris. B. 1800, London; m. Anna Caroline de BELLEVILLE; d. July 25, 1883, Norwich.

Ouseley (Rev. Sir Frederick Arthur Gore, Bart.) composed the oratorio "Hagar," Hereford Festival, 1873; 11 services for the Anglican church, 70 anthems, preludes, fugues, and sonatas for organ, two string quartets; Oxford professor of music, Precentor of Hereford Cathedral; Mus. Dr., LL.D.; wrote text-books on Harmony, Counterpoint, and Fugue, Form and General Composition; said to have composed the opera "L'Isola disabitata" at eight. B. London, Aug. 12, 1825; son of the English ambassador to Persia and St. Petersburg; d. April 6, 1889, Hereford.

Ouvert. *Fr.* Open.

Ouverture. *Fr.* OVERTURE.

Overblow. To increase the wind pressure, and thus force a pipe to speak an upper partial instead of its fundamental note. The upper octaves of the flute's compass are produced by overblowing. The overblowing of an organ pipe, which is generally averted by the waste pallet, is a scream rather than a musical sound.

Overend (Marmaduke) composed an "Epithalamium" for the marriage of George III of England, 12 sonatas for two violins and 'cello; published "A Brief Account of, and Introduction to, Eight Lectures on Music"; pupil of Dr. Boyce. D. 1790, London.

Overspun. Strings such as the G for violin, covered with spun wire, are so called.

Overstringing. Method of arranging the lower bass strings of the PIANO by which they overlay other strings.

Overtones. Upper partial tones or HARMONICS.

Overtura di Ballo. *It.* Overture in the style of dance music.

Overture. "Opening." Operas and oratorios are usually preceded by an instrumental prelude, which may be built out of the principal themes of the work which is to follow, or may be quite independent of them. The overture or "Sinfonia" to Monteverde's "Orfeo" was very brief, as was that to Wagner's "Lohengrin." Beethoven composed no less than four overtures to his only opera, "Fidelio," and Verdi's "Otello" and many other operas have no overture whatever. Overtures are nearly always in the sonata FORM, being, in fact, similar to the first movement of a symphony, on a somewhat larger scale. In all cases the overture is a complete work in itself, may be given in concert form, and it sometimes happens that concert overtures are composed which have no relation to any dramatic work.

Oxybaphon. *Gr.* "Vinegar jar." Earthenware vessel used in acoustical experiments.

Oxypycni. "Acute Close." Church Modes with pyknon high in the tetrachord.

Owst (Wilberfoss G.) composed a Communion Service, anthems, songs; played organ in Baltimore churches; wrote music criticism; pupil of Eaton Faning and H. Gadsby, London, and of the Stuttgart Conservatory, 1893–95; Fellow Royal College of Organists. B. June 13, 1861; add. Baltimore.

P is the abbreviation for Piano, "soft."

Pacchierotti (Gasparo) was for 25 years the most celebrated of the world's sopranists; prime favourite throughout Italy, in London, and Paris; in boyhood chorister either at St. Mark's, Venice, or at Forli; retired after the opening of La Fenice, Venice, 1792; said by his adopted son to have been pupil of Bertoni. B. Fabriano, near Ancona, 1744; d. Oct. 28, 1821.

Pacchioni (Antonio Maria) composed oratorios and church music; chaplain and vice chapelmaster to the court of Modena. B. July 5, 1654, Modena; d. July 16, 1738.

Pace (Pietro) composed nine books of motets, madrigals, and arie spirituali; magnificats and other church music; played organ, Pesaro, and at Loretto Santa Casa, 1597 and 1613.

Pacelli (Asprilio) composed psalms, motets, madrigals; choirmaster at the Vatican, Rome, and for 20 years, from

1603, chapelmaster to the King of Poland, Warsaw. B. Varciano, Umbria, 1570; d. May 4, 1623, Warsaw.

Pachelbel (Johann) composed six suites for two violins, organ fugues, elaborate settings of chorales; pupil of and deputy organist to Kerl in the Vienna Imperial chapel; later organist at Eisenach, Stuttgart, Gotha, and at the Erfurt Predigerkirche and Nuremberg Sebalduskirche; regarded as a forerunner of J. S. Bach. B. 1653, Nuremberg; d. Mar. 3, 1706, Nuremberg. **Wilhelm Hieronymus** composed preludes, fugues, and variations for organ or harpsichord; played organ, Nuremberg Sebalduskirche, in succession to his father, whose pupil he was. B. 1685, Erfurt; son of JOHANN; d. about 1764.

Pachmann, de (Vladimir) played piano, touring the world as virtuoso, especially admired for interpretations of Chopin, but somewhat given to such eccentricities as commenting to his audience upon the music during a performance; knight of the Order of the Dannebrog; pupil of the Vienna Conservatory, and of his father, an amateur violinist and professor at Odessa University. B. July 27, 1848, Odessa; add. Berlin.

Pacini (Giovanni) composed the operas "Saffo," 1840, Naples; "Medea," 1843, Palermo; "La Regina di Cipro," 1846, Turin; "Niccolo de' Lapi" (posth.), Florence, 1873; in all 90 operas, a quartet in C, cantata for the Dante Centenary, and 70 other works; became chapelmaster to the Empress Marie Louise; founded a successful musical institute in Naples, afterwards transferred to Lucca; wrote instruction books in theory and an autobiography; directed a music school in Florence; was chevalier of many orders; pupil of Marchesi, Bologna, and Furlanetto, Venice. B. Feb. 17, 1796, Catania; d. Dec. 6, 1867, Pescia. **Emilio** wrote libretti; brother of GIOVANNI. B. 1810; d. Dec. 2, 1898, Neuilly, near Paris.

Paciotti (Pietro Paolo) composed masses, motets, and a book of six-part madrigals; choirmaster of the Seminario, Rome, 1591.

Paderewski (Ignaz Jan) played piano in concerts and recitals, debut in 1876, making repeated tours of the world from 1887, when he was cordially received as virtuoso in Vienna and Paris, and attained exceptional popularity in America, where he was engaged in 1909, then becoming director of the Warsaw Conservatory; composed the opera "Manru," A minor concerto for piano and orchestra, Op. 17; sonata for piano and violin, Op. 13; humoresques de concert (containing the popular minuet in G), Op. 14, songs and piano pieces. A pupil of Raguski at the Warsaw Conservatory, Paderewski taught for a time in that institution, then settled in Berlin, where he studied with Urban and Wüerst, and in 1884 became a pupil of Leschetizky in Vienna. His extraordinary success in America was due not less to his remarkable mastery of the piano than to the ingenuity of the press agent who invented romantic stories, and to the cartoonists who found a wealth of material in his hair. Despite the sensationalism which marked his early tours, he established himself as an artist of the first rank, and proved his gratitude to the American people by founding the Paderewski Fund, May 15, 1900. $10,000 was placed in the custody of Henry L. Higginson and William P. Blake, of Boston, and every three years, from the income of this sum, cash prizes were awarded for the best compositions by American composers. In 1902 cash prizes of $500 each were awarded Henry K. Hadley for his symphony, "The Seasons"; to Horatio W. Parker for his "Star Song" for chorus, soli, and orchestra; and to Arthur Bird for his wind sextet. The only prize awarded at the next competition was adjudged to Arthur Shepherd, of Salt Lake City, for his "Ouverture Joyeuse." B. Nov. 6, 1860, Kurylowka, Podolia, Poland; left a widower in early manhood, m. Mme. Gorski, 1899; add. Warsaw.

Padilla y Ramos (Mariano) sang bar. in opera, the Don Giovanni of the Prague Centenary performance, 1887, and with success at Messina, Turin,

Vienna, London, St. Petersburg; pupil of Mabellini, Florence. B. 1842, Murcia, Spain; m. Desirée ARTOT; d. 1906.

Padlock. Charles Dibdin's English opera, to book by Isaac Bickerstaffe, was first performed, 1768, at Covent Garden, London.

Padua was the home of the Costanti Accademia, founded 1566 for the cultivation of the arts and sciences, music included, and of the University where Marchetto di Padova taught music between the years 1274–1309. The Paduana or PAVAN probably originated there.

Paduana or Padouana. PAVAN.

Paean. *Gr.* Hymn to Apollo, so called from the words constituting its refrain.

Paër (Ferdinando) composed "Camilla, ossia il Sotteraneo," 1801; "Eleonora, ossia l'Amore conjugale," 1803 (also the subject of "FIDELIO"); "Agnese," 1811; "Le Maître de Chapelle," 1821, and in all 40 operas, the oratorios "Il santo sepolcro," "La Passione," a Bacchanalian symphony, church and chamber music; was chapelmaster to Napoleon I, 1807 to 1812, when he succeeded Spontini at the Italian opera; member of the Académie and director of the King's chamber music, 1832; pupil of Gasparo Ghiretti, and a chapelmaster in Venice at 20. B. June 1, 1771, Parma; d. May 3, 1839, Paris.

Paganini (Niccolo) became the most famous virtuoso violinist of all times, acquiring a technique so marvelous that he was thought to be in league with supernatural powers, was really the first to develop a complete harmonic scale for violin and to obtain certain effects in double stopping and pizzicato by means of special tunings, and, while undoubtedly a man of genius, rather a charlatan than a wizard. Paganini's father, who was employed in the shipping business at Genoa, gave him his first instruction on the mandolin and violin, but treated him with great severity. After further instruction by the violinist, Servetto, the child was placed with Giacomo Costa, chapelmaster at the Cathedral, and in two years, being then nine years of age, he appeared at a concert given in Genoa by the singers Marchesi and Albertinotti, where he played his own variations on "La Carmagnole." At Costa's suggestion he then played solos in the Cathedral each Sunday, acquiring an extensive repertoire. Gnecco, the composer, befriended the young violinist, and in 1795 he was taken to Parma to study with Alessandro Rolla, and gave a successful concert in that city. It is probable that he studied for two years with Ghiretti and several months with Rolla. In 1797, after a successful tour of Lombardy with his father, the boy, then 13 years old, shook off parental control, and played in various Italian cities. Falling into bad company, he pawned his violin to pay a gambling debt, but on the eve of a concert for which he was billed in Leghorn, Livron, a French merchant presented him with the splendid Guarnerius, which was thereafter his favourite instrument, and which, under the terms of his will, is preserved in the Sala Rossa of the Genoa Municipal Palace. From 1801 to 1804 Paganini was involved in a love affair which occasioned his retirement to Tuscany, during which time he devoted himself to the guitar and to composition. This interregnum in his public career subsequently gave rise to the story that he had been imprisoned, and there practised playing a violin for which a hard-hearted jailor would allow him but one string. In 1805 he again appeared as a violinist, and was appointed court virtuoso to Elisa, Princess of Lucca and sister of Napoleon. He was soon director of music, conductor of the opera orchestra, and (that he might be admitted to court functions from which a mere musician would be debarred) Captain of the royal body-guard. "Scene Amoureuse," for two strings, and the G string sonata, "Napoleon," were composed in the service of the Princess. A series of tours of Italy began in 1808, and in 1813 Princess Elisa, then Grand Duchess of Tuscany with court in Florence, having refused to permit him to conduct wearing his

captain's uniform, Paganini left her service and devoted himself entirely to concert work. In 1820 he was rich enough to settle 30,000 francs on his mother. In 1828 he captivated the court of Vienna. Pope Leo XII had made him knight of the Golden Spur, the Emperor made him court virtuoso, and the municipality of Vienna gave him the gold medal of St. Salvator. After sensational tours of Germany he made his debut in Paris, 1831, where he was received with wild enthusiasm, and then visited London, where he demanded $25,000 for 12 concerts, and received a total of between $80,000 and $85,000 in less than a year. While in Paris, 1834, he requested Berlioz to write him a viola solo, and thus inspired "Harold en Italie." A present of 20,000 francs to Berlioz rescued that composer from despair, and may be regarded as typical of Paganini's generosity, despite Sir Charles Hallé's gossip that the money really came from Bertin of the "Journal des Debats." In 1836 Paganini lent his name to a gambling house venture in Paris, which cost him 50,000 francs, but this sum he easily recouped by concerts. He had received the Order of St. George from the Duchess of Parma, and was at the height of his fame and power, but the privations of childhood had begun to tell upon a constitution never robust, and in 1839 he was ordered to the South by his physicians. He played in Marseilles with old time vigour, and then returned to Genoa. There his disease, phthisis of the larynx, became more acute, and he went to Nice to pass the winter. His improvisations during the last few days of his life were said to have been wonderful, and his last act was to stretch forth his hands for his violin. The bulk of his estate, amounting to $400,000, went to his son by the dancer Antonia Bianchi, known as Baron Achillino. During his lifetime the only compositions published were 24 caprices for solo violin, 12 sonatas for violin and guitar, three grand quartets for violin, viola, guitar, and 'cello. Posthumous publications include: Concerto in E, Op. 6; Concerto in B minor, Op. 7; "Le Streghe" (Witches Dance), Op. 8; variations on "God Save the King," etc., Op. 9; Burlesque variations on "Le Carnaval de Venise," Op. 10; "Moto Perpetuo," Op. 11; Variations on "Non più mesta," Op. 12; Variations on "Di tanti palpiti," Op. 13; 60 variations in all keys on the Genoese air "Barucaba," Op. 14. The discovery of 14 more works was reported in Genoa, Nov., 1907. Biographies were written by Fétis, Paris, 1851, Eng. trans.; A. Niggli, O. Bruni, Schottky, Schutz, and others. B. Feb. 18, 1784, Genoa; d. May 27, 1840, Nice.

Page (John) edited "Harmonia Sacra," London, 1800, and other collections of music, sacred and secular; sang ten.; deputy at Eng. Chapel Royal; clerk of St. George's Chapel. B. Dec. 3, 1790; d. 1812, London.

Pagin (André Noel) composed six violin sonatas, published with bass and also with harpsichord accompaniment, Paris, 1748; played violin; pupil of Tartini. B. 1721, Paris; d. after 1770.

Pagliacci. Ruggiero Leoncavallo's two-act opera, to his own book, was first performed May 21, 1892, at the Teatro del Verme, Milan, and has since become popular throughout the world. Whether the story is based on an incident in life or borrowed from Catulle Mendes' "La Femme de Tabarin" is unimportant, since the fact remains that, as treated by Leoncavallo, it is so highly dramatic that it was performed as a play in English in 1908, while the music is very beautiful and effective. The Pagliacci, wandering show people, arrive at an Italian village where they prepare to give a performance. The company is composed of Canio, who plays the rôle of Punchinello; Nedda, his wife, who is the Columbine; Tonio, the Clown, and Beppe, the Harlequin. Tonio, who loves Nedda, ventures to tell her so, but is rebuffed, and finally slashed across the face with a whip. He swears revenge, and a few moments later overhears Nedda planning to elope with Silvio, a young villager. Tonio tells Canio of his wife's infi-

delity, and the husband surprises Nedda and Silvio together, although Silvio escapes without being recognized. Beppe prevents Canio from killing Nedda, and preparations for the performance are resumed. The second act discloses a little rustic theatre facing a row of benches in the open air. Tonio collects the peasantry by beating his drum, and, as they assemble, Silvio makes an appointment with Nedda, who is taking up the money from the spectators. The curtain of the little theatre rises, disclosing a situation which, to the actors, is reality itself. The Columbine of the play is entertaining her lover, the Harlequin, and planning to poison her husband, Punchinello, while the Clown awaits the husband outside, meaning to warn him. Punchinello (Canio) enters just in time to hear his wife making an appointment with her lover, and demands to know his name. Columbine refuses to tell. Punchinello is no longer acting, but living the tragedy of his own life, and, as he breaks down with emotion, the audience applauds the reality of the scene. Again Punchinello demands the name of the man who has injured him. Again Columbine refuses, but, realizing her danger, calls aloud for help. Silvio rushes toward the stage, but, before he can reach it, Punchinello has plunged his dagger into Columbine, and in a moment more stabs Silvio. Then Canio cries to the horrified spectators: "The comedy is finished!" and the curtain falls. In lieu of an overture there is a splendid prologue, sung before the curtain by Tonio. The principal musical numbers are: Act I: "O, che volo d'angelo," Nedda, and her duet with Silvio, "E allor perchè"; "So ben che difforme," Tonio; "Vesti la giubba," Canio; Act II: "O Columbine, il tenero fido arlecchin," Beppe (as the Harlequin); "Suvvia, cosi terribile," Nedda.

Paine (John Knowles) obtained the first recognition of music as an elective course in an American college, and was made professor of music, Harvard University, Aug. 30, 1875, the first American to hold such an office; distinguished himself as a teacher, organist, pianist, and composer. After preliminary musical instruction from Hermann Kretschmar in Portland, Me., Paine became a pupil of the Berlin Hochschule, under Haupt, Wieprecht, and Teschner. Before returning to America he made a successful tour of Germany as organist, but in 1862 settled in Boston as instructor in music, also serving as the college organist for the next 10 years. His first important composition, a Mass in D, was performed in 1867 by the Berlin Singakademie, the composer conducting. The oratorio "St. Peter" was produced at Portland, Me., 1873, and later by the Boston Haydn and Handel Society. A symphony in C minor, the Spring symphony in A, and the symphonic poem "An Island Fantasy" were all produced by Theodore Thomas, and in 1888 his "Song of Promise," a cantata, was a feature of the Cincinnati May Festival. Other compositions were: music to "Œdipus Tyrannus" and "The Birds," a setting of Whittier's hymn for the Philadelphia Exposition, a Columbus March and Hymn for the World's Fair at Chicago, Stedman's "Hymn of the West" for the Louisiana Purchase Exposition, St. Louis, 1904, an overture to "As You Like It," the symphonic poem "The Tempest," the cantatas "Phœbus Arise," "The Realm of Fancy," and "The Nativity." "Azara," a grand opera on a Moorish subject, like most serious operas by American composers, has never obtained a hearing, although composed in 1901. The composer received an honorary M.A from Harvard, 1869, and the degree Mus. Dr. from Yale, 1890. B. Jan. 9, 1839, Portland, Me.; d. April 25, 1906, Boston.

Pair of Organs. Obsolete term for the ORGAN which arose during the period in which the choir and grand organs were often distinct instruments.

Paisible (James) composed overtures and incidental music for "King Edward the Third," "Henry IV," "She would and she would not," sonatas, and duets for flute; headed the King's Band of Music in London, 1714–19.

Paisiello (Giovanni) composed a "BARBER OF SEVILLE" which the Roman public preferred to that of Rossini; was the favourite composer of Napoleon I, who made him his chapelmaster, and, on his retirement, permitted him to name Lesueur as his successor. A pupil of Father Carlo Presta, S.J., in childhood, Paisiello manifested talent at a very early age, and was placed in the San Onofrio Conservatory in Naples, where he was a pupil of Durante, Cotumacci, and Abos. A dramatic intermezzo performed at the Conservatory won the young composer two commissions for comic operas from Bologna. "La Pupilla" and "Il Mondo a Rovescio," with which he filled the order, were well received, and "L'Idolo Cinese" was a success in Naples, although he there encountered the rivalry of Piccinni and later of Cimarosa. From 1776 to 1784 he was in the service of Empress Catherine of Russia. Returning home by way of Vienna he composed eight symphonies for Emperor Joseph II and the opera "Il Rè Teodoro." For 12 years from 1784 he was chapelmaster to Ferdinand IV of Naples, where he produced the operas "Nina," "I Zingara in Fiera," and "La Molinara." His connection with Paris began in 1797, when he composed a funeral march for General Hoche, by order of Napoleon, then General Bonaparte. Called to Paris to organize the music of the First Consul, Paisiello composed church music, the opera "Proserpine," and awakened the wrath of Méhul and Cherubini, who were jealous of the favour accorded him. Returning to Naples, he became chapelmaster to Kings Joseph and Murat, but lost his pensions and honours on the return of the Bourbons, although permitted to retain his salary as chapelmaster. In all Paisiello composed about 100 operas, the best of which have been mentioned; a Passion oratorio, Te Deum with double chorus and two orchestras, 30 masses with orchestra, a requiem with orchestra, which was performed at his funeral, 40 motets, etc. The best biography is that of his friend Lesueur. B. May 9, 1741, Taranto; d. June 5, 1816, Naples.

Paix (Jacob) composed organ music in Tablature, masses, motets; played organ at Lauingen and Augsburg. B. 1556; son of the organist of St. Anne's; d. 1590, Augsburg.

Paladilhe (Émile) composed the opera "Patrie," founded on Sardou's drama, Paris Opéra, Dec. 20, 1886, later in Hamburg as "Vaterland," and Milan as "Patria"; the lyric drama "Saintes Maries de la mer," 1892; two masses, "Fragments Symphoniques," and two symphonies. Pupil of Halévy in the Paris Conservatoire, Paladilhe won the first piano prize, 1857, and in 1860 the organ prize and the prix de Rome with his cantata "Le Czar Ivan IV." Returning from Rome he composed Coppée's one-act play "Le passant," Opéra Comique, April 24, 1872, which became highly popular. "L'Amour Africaine," three years later, proved a failure, as did "Diana," Opéra Comique, 1885. In 1881 he received the Legion of Honor and became a member of the Académie in succession to Guiraud. B. June 3, 1844, Montpellier; add. Paris.

Palalaika. BALALAIKA.

Palco. *It.* Stage of a theatre.

Palestrina (Giovanni Pierluigi) composed the "MASS of Pope Marcellus," still regarded as the highest type of religious music; averted with this and other compositions, contemplated action of the Council of Trent discontinuing the use of music in the churches; reformed the liturgical music of Rome; began a careful revision of the Roman Gradual and Antiphonal, completed by his pupil Guidetti; was the supreme master of polyphonic music. In 1540, then a boy of about 14, the future composer left the little town from which he took his name for the Eternal City. Tradition says he was received into the choir of Santa Maria Maggiore by Maestro Pittoni, who heard him singing in the streets. Another legend has it that he became a pupil of Goudimel or Gaudio Mell, but it is certain, in any case, that on Oct. 28, 1544, he was sufficiently accomplished in music to be appointed to a

canonry in Palestrina, where he sang the daily office, taught, and played organ. Three years later he married Lucrezia di Goris, but continued to reside in Palestrina until 1551, when he was called to Rome as the first chapelmaster of the Julian Chapel in the Vatican, Rubino and his other predecessors having been styled masters of the boys, of the music, or of the choir. In 1554 he dedicated a volume of masses to Pope Julius III and the following year was made a singer in the Pope's private chapel, in violation of the rules, for he was neither a celibate, in orders, nor a good singer. The death of Julius and the brief pontificate of Marcellus II was followed by the succession to the papal throne of Paul IV, who promptly dismissed Palestrina from the chapel, although allowing him the pension of six scudi monthly. For a time the composer was prostrated by mortification and worry over his poverty, but in two months' time, Oct., 1555, he became chapelmaster at the Cathedral of St. John Lateran. While holding that post he composed the famous IMPROPERIA, which the same Pope Paul IV caused to be sung in the Apostolic Chapel, a custom which still continues in Rome; a set of Magnificats, and the hymn "Crux Fidelis." In 1561 he became chapelmaster at Santa Maria Maggiore, where he remained 10 years at a salary of 16 scudi per month. It was during this term of office that the Council of Trent, disgusted at the artificiality which had crept into church music, and still more at the prevailing habit of the composers of adapting street songs as canti fermi for the mass, was prepared to banish music from the churches altogether. A commission of eight Cardinals, appointed by Pope Pius IV, first undertook to ascertain if reforms were possible, and, on hearing the Mass of Pope Marcellus (Missa Papæ Marcelli), concluded it to be the model of what church music should be, a decision afterwards confirmed by papal brief. Palestrina's reward was a grant of the full pay of a singer in the Pontifical Choir, a stipend continued by Pius V and the six pontiffs who reigned after him. In 1571 Palestrina was re-elected to his old post as chapelmaster of the Vatican. There he remained for life, for though Pope Sixtus V wished to appoint him maestro of the Sistine Chapel, the singers declined to serve under a layman. His activities were not confined to church music, although he was prolific in the composition of motets and masses, for in 1555 he issued a volume of 22 madrigals. Moreover he was a highly successful teacher, and in 1576, at the request of Gregory XIII, undertook the laborious revision of the church music, aided by Guidetti, which was published in Rome, 1582, as "Directorium Chori." He had enjoyed the friendship and patronage of Cardinal d'Este, and in later life that of Cardinal Buoncompagni. His fame had extended throughout Europe, and his income, if not large, was sufficient. His happiness was clouded, however, by the loss of his sons and pupils, Angelo and Ridolfo, and the death of his wife, 1580, while the remaining son, Igino, proved a thorn in his flesh. The sincerity of his grief found expression in the "Super flumina Babylonis" and other motets, but a year later he married a wealthy widow, Virginia Dormuli. He then made 29 settings of the "Song of Solomon," dedicated to Pope Gregory XIII, regarded as his finest work with the exception of the Mass so often referred to. These were published in 1584, and reprinted more frequently than any of his other works. The mass entitled "Assumpta est Maria in Coelum," dedicated to Sixtus V to make amends for some pièces de circonstance, occasioned the trouble with the Sistine Choir, which ended, after the Pope had disciplined his singers, in Palestrina composing three new masses for that organization. From the remaining period of his life date the Lamentations, the Hymnal for every day in the year, the great Stabat Mater, and 30 5-part Madrigali spirituali. During his last hours, while suffering from pleurisy, Palestrina gave the directions for publishing his manuscripts to his son Igino, and then

FRIEDRICH VON FLOTOW — JOHANN STRAUSS (JR.)

DANIEL F. E. AUBER

MICHAEL WILLIAM BALFE — GUSTAV ALBERT LORTZING

received the sacraments from his friend and confessor, St. Philip de Neri. B. about 1525; d. Feb. 2, 1594. The principal biographies are by Baini, Rome, 1828; A. Bartolini, Rome, 1870; Baumker, 1877; Cametti, Milan, 1895. A complete edition of his works is published by Breitkopf & Härtel. The catalogue includes: Vol. I, 24 5-part motets, 7 6-part motets, 2 7-part motets; Vol. II, 17 5-part motets, 8 6-part motets, 4 8-part motets; Vol. III, 18 5-part motets, 8 6-part motets, 6 8-part motets; Vol. IV, 50 5-part motets, the "Songs of Solomon"; Vol. V, 28 4-part motets, 30 Commune Sanctorium; Vol. VI, 4 8-part motets, 2 5-part motets, 8 6-part motets, 28 8-part motets; Vol. VII, 2 6-part motets, 3 8-part motets, 3 12-part motets, 7 4-part motets, 9 8-part motets, the 12-part Stabat Mater Dolorosa, 9 8-part motets; Vol. VIII, the 4-part hymns: No. 1, Conditor alme siderum; 2, Christe Redemptor omnium; 3, A solis ortu cardine; 4, Salvete flores martyrum; 5, Hostis Herodes impie; 6, Lucis Creator optime; 7, O lux beata Trinitas; 8, Ad preces nostras; 9, Vexilla regis prodeunt; 10, Ad coenam Agni providi; 11, Jesu nostra redemptio; 12, Veni creator Spiritus; 13, Pange lingua gloriosi; 14, Quodcumque vinclis; 15, Doctor egregie; 16, Ave maris stella; 17, Vexilla regis prodeunt; 18, Ut queant laxis; 19, Aurea luce; 20, Lauda mater ecclesiae; 21, Petrus beatus; 22, Quicumque Christum quaeritis; 23, Tibi Christe, splendor patris; 24, Christe Redemptor omnium; 25, Exultet coelum laudibus; 26, Tristes erant Apostoli; 27, Deus tuorum Militum; 28, Deus tuorum Militum; 29, Sanctorum meritis; 30, Rex gloriose Martyrum; 31, Iste confessor; 32, Jesu corona virginum; 33, Jesu corona virginum; 34, Hujus obtentu; 35, Urbs beata Jerusalem; 36, Magne pater Augustine; 37, Laudibus summis; 38, En gratulemur hodie; 39, Proles de coelo prodiit; 40, Decus morum dux; 41, Christe qui lux es; 42, Prima lux surgens; 43, Nunc jurat celsi; 44, Mensis Augusti; 45, Hymnus canoris. Vol. IX, 68 5-part offertories; Vol X, the masses: No. 1, Ecce sacerdas magnus, 4 voices; 2, O Regem coeli, 4 voices; 3, Virtute magna, 4 voices; 4, Gabriel Archangelus, 4 voices; 5, Ad coenam agni, 5 voices; 6, Pro Defunctis, 5 voices; 7, Sine nomine, 6 voices. Vol. XI, the masses: No. 1, De Beata Virgine, 4 voices; 2, Inviolata, 4 voices; 3, Sine nomine, 4 voices; 4, Ad Fugam, 4 voices; 5, Aspice Domine, 5 voices; 6, Salvum me fac, 5 voices; 7 Papae Marcelli, 6 voices. Vol. XII, the masses: No. 1, Spem in alium, 4 voices; 2, Primi Toni ovvero Io mi son giovinetta, 4 voices; 3, Brevis, 4 voices; 4, De Feria, 4 voices; 5, L'homme armé, 5 voices; 6, Repleatur os neum, 5 voices; 7, De Beata Virgine vel Dominicalis, 6 voices; 8, Ut, re, mi, fa, sol, la, 6 voices. Vol. XIII, the 4-part mases: No. 1, Missa prima (Lauda Sion); 2, Missa secunda (Primi Toni); 3, Missa tertia (Jesu, nostra redemptio); 4, Missa quarta. 5-part Masses: No. 5, Missa prima (Eripe me de inimicis); 6, Missa secunda; 7, Missa tertia (O magnum mysterium). Vol. XIV, the masses: No. 1, Aeterna Christi munera, 4 voices; 2, Jam Christus astra ascenderat, 4 voices; 3, Panis quem ego dabo, 4 voices; 4, Iste confessor, 4 voices; 5, Nigra sum, 5 voices; 6, Sicut lilium inter spinas, 5 voices; 7, Nasce la gioia mia, 6 voices. Vol. XV, the masses: No. 1, Dies santificatus, 4 voices; 2, In te Domine speravi, 4 voices; 3, Sine nomine, 5 voices; 4, Quam pulchra es, 4 voices; 5, Dilexi quoniam, 5 voices; 6, Ave Maria, 6 voices. Vol. XVI, the masses: No. 1, Ave Maria, 4 voices; 2, Sanctorum meritis, 4 voices; 3, Emendemus, 4 voices; 4, Sacerdos et Pontifex, 5 voices; 5, Tu es pastor ovium, 5 voices. Vol. XVII, the masses: No. 1, Quem dicunt homines, 4 voices; 2, Dum esset summus Pontifex, 4 voices; 3, O admirabile commercium, 5 voices; 4, Memor esto, 5 voices; 5, Dum complerentur, 6 voices; 6, Sacerdotes Domini, 6 voices. Vol. XVIII, the masses: No. 1, Ave Regina coelorum, 4 voices; 2, Veni sponsa Christi, 4

voices; 3, Vestiva i colli, 5 voices; 4, Sine nomine, 5 voices; 5, In te Domine speravi, 6 voices; 6, Te Deum laudamus, 6 voices. Vol. XIX, the masses: No. 1, In illo tempore, 4 voices; 2, Già fu chi m'hebbe cara, 4 voices; 3, Petra sancta, 5 voices; 4, O virgo simul et mater, 5 voices; 5, Quinti Toni, 6 voices; 6, Illumina oculos meos, 6 voices. Vol. XX, the masses: No. 1, Descendit Angelus Domini, 4 voices; 2, Regina coeli, 5 voices; 3, Quando lieta sperai, 5 voices; 4, Octavi Toni, 6 voices; 5, Alma Redemptoris, 6 voices. Vol. XXI, the masses: No. 1, Regina coeli, 4 voices; 2, O Rex gloriae, 4 voices; 3, Ascendo ad Patrem, 5 voices; 4, Qual è il più grand' amor? 5 voices; 5, Tu es Petrus, 6 voices; 6, Viri Galilaei, 6 voices. Vol. XXII, the masses: No. 1, Laudate Dominum omnes gentes, 8 voices; 2, Hodie Christus natus est, 8 voices; 3, Fratres ego enim accepi, 8 voices; 4, Confitebor tibi Domine, 8 voices. Vol. XXIII, the masses: No. 1, In majoribus duplicibus, 4 voices (inedita); 2, In minoribus duplicibus, 4 voices (inedita); 3, Beatus Laurentius, 5 voices (inedita); 4, O sacrum convivium, 5 voices (inedita); 5, Assumpta est Maria, 6 voices; 6, Veni Creator Spiritus, 6 voices (inedita). Vol. XXIV, the masses: No. 1, Pater noster, 4 voices (inedita); 2, Panem nostrum, 5 voices (inedita); 3, Salve Regina, 5 voices (inedita); 4, Missa (sine titulo), 6 voices (inedita); 5, Tu es Petrus, 6 voices (inedita); 6, Ecce ego Joannes, 6 voices (inedita). Vol. XXV, the lamentations: No. 1, Incipit Lamentatio Jeremiae Prophetae. Aleph., 4 voices; 2, Vau. Et egressus est a filia Sion, 4 voices; 3, Jod. Manum suam misit hostis, 4 voices; 4, De Lamentatione Jeremiae Prophetae. Heth. Cogitavit, 4 voices; 5, Lamed. Matribus suis dixerunt, 4 voices; 6, Aleph. Ego vir, 4 voices; 7, De Lamentatione Jeremiae Prophetae. Heth. Misericordiae Domini, 4 voices; 8, Aleph. Quomodo obscuratum est aurum, 4 voices; 9, Incipit Oratio Jeremiae Prophetae, 4 voices. The same lamentations for four-, five-, six-, and eight-part chorus. The same lamentations for three-, four-, five-, and six-part chorus. The same lamentations for four-, five-, and six-part chorus. Vol. XXVI, litanies, motets, and psalms to the number of 17, 4 to 12 voices. Vol. XXVII, 35 four-, five-, six-, and eight-part magnificats, 3 Books. Vols. XXVIII and XXIX, madrigals, 3, 4, 5, and 6 voices. Vol. XXX, supplement consisting of collections printed in the 16th and 17th centuries and from the archives of the Julian and Petrine chapels (Ex collectionibus impressis saeculi XVI et XVII): I. Cantiones sacrae. No. 1, Jesu, Rex admirabilis, 3 voices; 2, Illumina oculos (?), 3 voices; 3, Tua Jesu dilectio, 3 voices; 4, In Domino laetabitur (?), 4 voices; 5, Jesu, flos matris, 4 voices; 6, O quam suavis est, 4 voices; 7, Benedictus Dominus Deus, 4 voices; 8, Miserere mei Deus, 4 voices; 9, Missa Papae Marcelli, 4 voices; 10, Missa sine titulo, 5 voices; 11, Laudate Dominum in sanctis, 8 voices; 12, Vos amici mei estis, 8 voices. II. Cantiones profanae. No. 1, Amor, se pur sei Dio, 3 voices; 2, Chiare, fresche, e dolci acque, 4 voices; 3 Da fuoco così bel, 4 voices; 4, Con dolce, altiero ed amoroso cenno, 4 voices; 5, Se dai soavi accenti, 4 voices; 6, Voi mi poneste in foco, 4 voices; 7, Donna, presso al cui viso, 5 voices; 8, Non fugià suon di trombe, 5 voices; 9, Il Caro è morto, 5 voices; 10, Anima, dove sei, 5 voices; 11, Quand', ecco, donna, 5 voices; 12, Dunque perfido Amante, 5 voices. Ex Archivo capellae Juliae ad S. Petrum: No. 1, Deus, tuorum militum, 4 voices; 2, Exultet coelum laudibus, 4 and 5 voices; 3, Gloria, laus et honor, 4 voices; 4, Monstra te esse matrem, 4 voices; 5, O Redemptor, 4 voices; 6, Pange lingua, 4 voices; 7, Pueri Hebraeorum, 4 voices; 8, Tantum ergo, 4 voices; 9, Veni creator Spiritus, 4 voices; 10, Vexilla Regis prodeunt, 4 voices; 11, Beata es, Virgo, 8 voices; 12, Laudate Dominum de coelis, 8 voices; 13, Regina coeli, 4 and 8 voices; 14,

O gloriosa, Domina, 4 and 12 voices. Vol. XXXI, second supplement, consisting of collections from the Pontifical chapel, the Vatican library, and the archives of the Cathedral of St. John Lateran, Ex Archivo capellae Pontificiae: No. 1, Cum descendisset (? op. dub.), 4 voices; 2, De lamentatione Jeremiae Prophetae, 4 and 5 voices; 3, Dum complerentur dies (?), 4 voices; 4, Gloria Patri, 4 voices; 5, Lamed, Matribus suis, 4 voices; 6, Libera me Domine, 4 voices; 7, Miserere mei Deus, 4 and 5 voices; 8, Miserere mei Deus, 4, 5, and 9 voices; 9, Misit rex incredulus (?), 4 voices; 10, O Doctor optime (?), 4 voices; 11, Dexteram meam (?), 5 voices; 12, Laudate coeli (?), 5 voices; 13, Ne reminiscaris (?), 5 voices; 14, Per lignum (?), 5 voices; 15, Quem dicunt homines (?), 5 voices; 16, Qui manducat (?), 5 voices; 17, Salvum me fac (?), 5 voices; 18, Tu es pastor, 5 voices; 19, Ecce sacerdos magnus (?), 6 voices; 20, Estote fortes in bello, 6 voices; 21, Salvatorem exspectamus, 6 voices. Ex bibliotheca Vaticana: No. 1, Immense coeli conditor, 4 voices; 2, Telluris ingens conditor, 4 voices; 3, Coeli Deus sanctissime, 4 voices; 4, Magnae Deus potentiae, 4 voices; 5, Psalmator hominis, 4 voices; 6–16, XI Escercizi sopra la scala; 17, Benedictus Dominus Deus, 5 voices. Ex Archivo Basilicae S. Joannis ad Lateranum: No. 1, Audi benigne Conditor, 4 and 5 voices; 2, Creator alme siderum, 4 voices; 3, De lamentatione Jeremiae Prophetae. Cogitavit Dominus, 4 voices; 4, Peccatum peccavit Jerusalem, 4 voices; 5, Gloria, laus et honor, 4 voices; 6, Hodie Christus natus est, 4 voices; 7, Ingrediente Domino (?), 4 voices; 8, Libera me Domine, 4 voices; 9, O bone Jesu, 4 voices; 10, O Redemptor, sume carmen, 4 voices; 11, Salve Regina, 4 voices; 12, Tristes erant Apostoli (?), 4 voices; 13, Ecce nunc benedicite (4 and 5 voices); 14, Nunc dimittis, 4 and 5 voices; 15, Miserere mei Deus, 5 voices; 16, Incipit oratio Jeremiae, 6 and 8 voices; 17, Benedictus Dominus Deus, 2 chorus, 4 voices; 18, Populus meus, 8 voices. Vol. XXXII, Third Supplement from the archives of Sta. Maria Maggiore, the library of the Roman College, and other sources. Ex Archivo Basilicae Liberianae ad S. Mariam majorem: No. 1, Beata es, Virgo Maria, 6 voices; 2, Missa sine titulo, 6 voices. Ex Bibliotheca olim Collegii Romani: No. 1, Audi benigne conditor, 4 voices; 2, Te lucis ante terminum (Hymnus), 4 voices; 3, In manus tuas Domine, 4 voices; 4, Nunc dimittis, 4 voices; 5, Regina coeli laetare, 4 voices; 6, Venite, exsultemus Domino, 5 voices; 7, Benedictus Dominus, 4, 5, and 9 voices; 8, Miserere mei Deus, 12 voices in 3 chorus. Ex diversis Bibliothecis et Archivis: No. 1–8, VIII, Ricercari (?), 4 voices; 9, In monte oliveti (Resp.) (?), 4 voices; 10, Tristis est anima mea (Resp.) (?), 4 voices; 11, Ecce vidimus (Resp.) (?), 4 voices; 12, Amicus meus (Resp.) (?), 4 voices; 13, Judas mercator (Resp.) (?), 4 voices; 14, Unus ex discipulis (Resp.) (?), 4 voices; 15, Eram quasi agnus (Resp.) (?), 4 voices; 16, Una hora non potuistis (Resp.) (?) 4 voices; 17, Seniores populi (Resp.) (?), 4 voices; 18 Omnes amici mei (Resp.) (?), 4 voices; 19, Velum templi (Resp.) (?), 4 voices; 20, Vinea mea (Resp.) (?), 4 voices; 21, Tanquam ad latronem (Resp.), 4 voices; 22, Tenebrae factae sunt (Resp.) (?), 4 voices; 23, Animam meam (Resp.) (?), 4 voices; 24, Tradiderunt me (Resp) (?), 4 voices; 25, Jesum tradidit (Resp.) (?), 4 voices; 26, Caligaverunt (Resp.) (?), 4 voices; 27, Sicut ovis (Resp.) (?), 4 voices; 28, Jerusalem surge (Resp.) (?), 4 voices; 29, Plange quasi virgo (Resp.) (?), 4 voices; 30, Recessit pastor noster (Resp.) (?), 4 voices; 31, O vos omnes (Resp.) (?), 4 voices; 32, Ecce quomodo moritur justus (Resp.) (?), 4 voices; 33, Astiterunt reges (Resp.) (?), 4 voices; 34, Aestimatus sum (Resp.) (?), 4 voices; 35, Sepulto Domino (Resp.) (?), 4 voices; 36, Et erexit (?), 4 voices; 37, Asperges me (Ant.) (?), 4 voices; 38, O bone Jesu (?), 4 voices; 39, O

Domine, Jesu (?), 4 voices; 40, **Thomas unus ex duodecim**, 4 voices; 41, **Veni sancte Spiritus** (Sequ) (?), 4 and 6 voices; 42, **Lumen ad revelationem** (Ant. cum Cant. **Nunc dimittis**) (?), 4 and 5 voices; 43, **Libera me** (Resp.) (?), 5 voices; 44, **Miserere mei** (Ps.) (?), Falsob, 5 voices; 45, **Miserere mei** (Ps.) (?), Falsob, 6 voices; 46, **Incipit lamentatio Jeremiae Prophetae. Aleph.** (?), 8 voices; 47, **Vau. Et egressus est** (?), 8 voices; 48, **Jod. Manum suam** (Fragm.) (?), 8 voices; 49, **Stabat Mater** (Sequ.), 4 and 8 voices; 50, **Victimae paschali laudes** (Sequ.), 4 and 8 voices. A XXXIII and final volume is devoted to facsimiles, documents, papers, and index.

Palastrinastil. *Ger.* In the style of Palestrina.

Palettes. *Fr.* White keys.

Pallavicini (Carlo) composed "Messalina," 1680, Venice, "Antiope," 1689, and in all 21 operas; court chapelmaster at Dresden. B. Brescia; d. Jan. 29, 1688, Dresden. **Stefano Benedetto** wrote a "Discorso della Musica," libretti. B. Mar. 21, 1672, Padua; son of CARLO.

Pallavicini (Vincenzo) composed a sinfonie and (with Fischietti) the opera "Lo speziale," to book by Goldoni, Venice, 1755; chapelmaster at the Conservatorio deg' Incurabili, Venice. B. Brescia.

Pallavicino (Benedetto) composed madrigals and church music; chapelmaster to the Duke of Mantua until displaced by Monteverde, later Camaldolese monk. B. Cremona; d. about 1612.

Pallet. Spring valve of an organ's wind chest.

Palmer (Elizabeth Annie) wrote "Musical Recollections," 1904, London; sang in English opera and concerts; pupil of the Royal Academy of Music and of Garcia. B. Aug. 9, 1831, London; add. Newcastle.

Palmer (Horatio Richmond) became dean of the Chatauqua School of Music, 1877; taught, conducted choruses in Chicago; published manuals and collections; pupil of his father and sister; studied in Berlin and Florence. B. April 26, 1834, Sherburne, N. Y.; Dr. Mus., University of Chicago.

Palmula. *L.* Organ manual.

Palotta (Matteo) wrote on Solmisation and the church tones; became composer of church music to Emperor Charles VI; pupil of San Onofrio Conservatory; called "Il Panormitano." B. Palermo, 1689; d. Mar. 28, 1758, Vienna.

Pambe. Small Indian drum.

Paminger (Leonhard) published a collection of Latin motets for the whole church year, Nuremberg, 1567–80; composed German hymns; monk of St. Nicholas Convent, Passau, but joined the Lutherans. B. Aschau, Bavaria, Mar. 29, 1495; d. May 3, 1567.

Pandora. Arabian Tanbur or long-necked lute.

Pandore. Obsolete English instrument of the lute family, which had six pairs of strings.

Pane, del (Domenico) composed masses, motets; edited Abbatini's Antiphons, 1677; sopranist in Vienna imperial chapel; choirmaster of the papal chapel, Rome, 1669; pupil of Abbatini. B. Rome; d. after 1687.

Panny (Joseph) played violin; composed for violin, chamber music, masses, a requiem; founded music schools in Weisserling and Mainz; pupil of Von Eybler. B. Oct. 23, 1794, Kohlmitzberg, Austria; d. 1838, Mainz.

Panofka (Heinrich) wrote "The Practical Singing Tutor," vocal exercises; founded an "Académie du chant" in Paris with Bordogni, Paris, 1842; pupil of Mayseder and Hoffmann, Vienna. B. Breslau, Oct. 2, 1807; d. Nov. 18, 1887, Florence.

Panormo (Vincenzo Trusaino) made violins in London and Paris on the large Stradivarius model. B. Nov. 30, 1734, Monreale, near Palermo; d. 1813, London. **George Lewis** made guitars, violins, and bows in London. B. 1774, London; son of VINCENZO TRUSAINO; d. 1842. **Joseph** made 'cellos and violins in London. B. 1773, London; brother of GEORGE LEWIS; d. 1825. **Edward Ferdinand suc-**

ceeded to the instrument business of his father, JOSEPH.

Pan Pipes, so called because their invention was attributed to the Greek deity of that name, consist of from seven to nine hollow reeds, cut in short, graduated lengths, and fastened together so as to be easily blown by the mouth. This simple instrument, each pipe of which sounds the note of its tube and the odd harmonics, was the Syrinx of the Greeks, the Fistula of the Latins, the Ugab of the Hebrews, and the forerunner of the organ.

Panseron (Auguste Mathieu) taught vocal at the Paris Conservatoire, where he won the prix de Rome, 1813; composed masses, forgotten operas, songs; wrote instruction books. B. April 26, 1796, Paris; d. July 29, 1859, Paris.

Pantaleone. Large DULCIMER with distinct sets of metal and gut strings, so named by Louis XIV of France in honour of its inventor, Pantaleon Hebenstreit.

Pantalon. *Fr.* First movement of the quadrille.

Panthéon was the name of a large building in Oxford street, London, used for concerts, operas, and balls, 1771 to 1834.

Pantomime. *Gr.* "Imitation of everything." The ballet d'action, a combination of dancing and gesticulation by which a drama may be represented without words, although accompanied by music, is the highest form of pantomime. The history of this form of entertainment is lost in the dawn of Greek and Roman civilizations, and it was common also among Oriental peoples. The early English pantomimes, for which the Arnes, Dibdin, Linley, and others composed music, have entirely disappeared, and the last pantomime to be received with favour in America and Great Britain was "L'Enfant Prodigue," by André Wormser, 1891–92.

Paolucci (Giuseppe) wrote "Arte Pratica di Contrappunto," etc., Venice, 1765; pupil of Padre Martini and, like him, a member of the Order of **St. Francis**; choirmaster at Venice and Assisi. B. Sienna, May 25, 1726; d. April 26, 1776.

Papé (Jean Henri) invented many new devices for pianos, of which few stood the test of time; made a transposing piano and instruments of novel outlines; devised a new method of sawing veneers; made instruments in Paris for 50 years, having learned the trade with Pleyel, chevalier of the Legion of Honor. B. Sarsted, near Hanover, July 1, 1789; d. Feb. 2, 1875, Paris.

Papillons. *Fr.* "Butterflies." Title given by Schumann to his 12 piano pieces, Op. 2.

Papini (Guido) taught violin at the Dublin Royal Academy of Music, where he founded a series of classical concerts; composed concertos for violin and 'cello, songs, chamber music, a Violin School; played violin at the principal Paris and London concerts; pupil of Giorgetti. B. Camagiore, near Florence, Aug. 1, 1847; add. London.

Paque (Guillaume) played 'cello, pupil of De Munck at the Brussels Conservatory, where he gained first prize at 15, afterwards becoming court 'cellist in Madrid, and soloist at the principal London concerts. B. July 24, 1825, Brussels; d. Mar. 2, 1876, London.

Paradis. The highest row of boxes in a French theatre is so called.

Paradis, von (Marie Therese) composed "Ariadne and Bacchus," 1791, and other popular dramatic works; played piano, visiting the principal music centres as a virtuosa, though blind from childhood; pupil of Richter, Kotzeluch, Salieri, Abbé Vogler; highly esteemed by the musicians of her time. Mozart's concerto (Kochel 456) in B flat was written for her. B. May 15, 1759, Vienna; daughter of an Imperial Councillor; d. Feb. 1, 1824.

Paradise and the Peri. Robert Schumann's cantata to his own adaptation of Moore's poem was first performed Dec. 2, 1843, at Leipsic. There are 26 numbers, scored for soli, chorus, and orchestra. Sterndale Bennett's Fantasia-Overture, Op. 42, was first performed at the Jubilee concert of

the London Philharmonic Society, July 14, 1862. It is a programme piece. John Francis Barnett's cantata for soli, chorus, orchestra, and organ was first performed Aug. 31, 1870, at the Birmingham Festival.

Paradisi or **Paradies (Pietro Domenico)** composed "Alessandro in Persia" and other forgotten operas, clavier sonatas admired by Cramer and Clementi; taught Thomas Linley and others; pupil of Porpora. B. 1710, Naples; d. 1792, Venice.

Parallel Motion. Progression of two or more parts at fixed intervals, such as thirds or sixths.

Paramese. Fifth string of the Greek lyre.

Paranete. Seventh string of the Greek lyre.

Paravicini (Signora) played violin so well that Empress Josephine engaged her to teach her son Eugene; losing the favour of the court, she returned to Italy and later gave concerts in Lisbon, and with great success throughout Germany; pupil of Viotti. B. 1769, Turin; disappeared at Bologna, 1830.

Pardon de Ploermel. Original title of Meyerbeer's "DINORAH."

Parepa-Rosa (Euphrosyne) sang sop. in opera with great success in such rôles as Arline, Satanella, Norma, Donna Anna, Elsa, voice extending two and a half octaves up to d'''. Daughter of the singer, ELIZABETH SEGUIN, and her husband, D. Parepa, Baron de Boyescu, of Wallachia, she received her first instructions from her mother, and made her debut at 16 as Amina in Malta. In 1867, having achieved an excellent name in both opera and concert, she visited the United States under the management of CARL ROSA, whom she married in 1867, and for the next few years toured at the head of her own opera company. B. Edinburgh, May 7, 1836; d. Jan. 21, 1874, London.

Parhypate. Second string of the Greek lyre.

Paris is the home of the SUBSIDIZED THEATRE, under which head were included besides the houses devoted to drama, the OPÉRA, OPÉRA COMIQUE and Gaieté Théâtre, the latter devoted to lyric drama from 1908. It is likewise the home of the most notable teaching institution devoted to musical art in the whole world, the **Paris Conservatoire**, to use the popular name employed in this book for the CONSERVATOIRE NATIONALE DE MUSIQUE ET DECLAMATION. As most of the instrumental musicians and singers were educated in the Conservatoire, it is natural that among the most important musical events of the season were those given under its auspices, a special organization known as the **Société des Concerts du Conservatoire** being in charge. These concerts were founded by HABENECK, 1828, incidentally to secure the performance of his own works, and gave programs of symphonic proportions which grew in importance until it became necessary to repeat the same program on consecutive Sundays that seats might be found for all the subscribers. The orchestra consisted of 84 musicians and the conductors in succession to Habeneck were Gerard, Tilmant and Deldevez. There were 32 members in the chorus and the standard of performances, as well as the selection of works was uniformly maintained on the highest plane. The **Concerts Populaires**, founded in 1861 by PASDELOUP, were highly important in introducing new works and in forming public taste, while of more recent date were the concerts bearing the names of their founders LAMOUREUX and COLONNE. It should be observed, however, that despite its supremacy in so many directions, the French capital, like the American metropolis, lacked a permanent orchestra; that is to say, no orchestral body required and compensated its musicians for their full time. There were numerous organizations such as the old **Société des Quatuors de Beethoven** and the more recent **Société des Instruments à Vent** devoted to classic and modern chamber music and the ORFEON had cultivated the art of part singing to a high degree of perfection,

Of the many excellent non-official music schools with which the city abounded the most important, in view of the recent reforms in church music inaugurated by Pope Pius X, was the **Schola Cantorum.** This was founded 1896 by CHARLES BORDES, ALEXANDRE GUILMANT, and VINCENT D'INDY for the especial study of GREGORIAN CHANT and the works of PALESTRINA and other masters of the polyphonic schools. Monthly concerts were given directed by d'Indy, at which the works of the old masters were admirably performed; and the school published "Les Tablettes de la Schola" in which to record its own progress, and a number of ancient and modern compositions. In 1908 there were more than 300 pupils of both sexes, and there were societies for the support of the institution in many of the provincial cities. There were scholarships and a scale of fees to the students participating in concerts by which it was possible for many to work their way through. Paris had its musical beginnings in the reign of Louis XIV, who established the ACADÉMIE DE MUSIQUE, 1669. The next most notable of Paris musical institutions was the **Concert Spirituel** founded in 1725 by Anne Danican PHILIDOR. Twenty-four concerts per annum were given on those solemn days of the church year when the opera house was closed. With greater or less artistic and financial success, these concerts were continued until the beginning of the French Revolution, affording not only instrumental and choral music, but introducing many notable foreign musicians. But while neither French nor operatic music could be given on the terms by which the Opéra permitted these concerts to exist, they were hardly more religious in character than the sacred concerts which are a feature of the Puritanical Sunday in some parts of America. GOSSEC was conductor of the **Concert des Amateurs** founded in 1770, which 10 years later became the **Concert de la Loge Olympique,** where Haydn's Symphonies were first made known to France and for which he composed six symphonies. The **Concert de la Rue de Clèry,** 1789, and the Concert Feydeau, 1794, were modelled on Gossec's enterprise, and in 1805 the Concerts Spirituel were revived for strictly religious music at the Opéra during Holy Week.

Parisian Symphony was the name given W. A. Mozart's work in D (Köchel 297), because it was composed in Paris and first performed June 18, 1788, at the Concert Spirituel.

Parisienne. Casimir Delavigne's cantata celebrating the defeat of Charles X by the Parisian troops was first sung Aug. 2, 1830, at the Théâtre Port St. Martin, but the air had been previously used in his "Le Baron de Trenck." Auber said that the original of this once popular song was a folk song dating back to 1757.

Parisina. Gaetano Donizetti's three-act opera, to book by Romani, founded on Byron's poem, was first performed Mar. 18, 1833, at the Pergola Theatre, Florence. W. Sterndale Bennett's overture in F sharp minor, Op. 3, was first performed June 8, 1840, by the London Philharmonic Society.

Parke (John) composed oboe concertos; played oboe in English oratorios and concerts, and from 1783 was musician to the Prince of Wales. B. 1745, London; d. Aug. 2, 1829, London. **Maria Hester** composed piano sonatas, songs, glees; sang in concerts and festivals from 1790 until her marriage to Mr. Beardmore, 1797. B. 1775, London; daughter of JOHN; d. Aug. 15, 1822, London. **William Thomas** composed oboe concertos, overtures, songs, glees; wrote "Musical Memoirs"; played viola and oboe, the latter instrument at Covent Garden and Vauxhall. B. 1762, London; brother of JOHN; d. Aug. 26, 1847.

Parker (James Cutler Dunn) composed the oratorio "The Life of Man," services; played organ Trinity Church, Boston, 1864–91; taught; wrote on music. B. June 2, 1828, Boston, Mass.

Parker (Dr. Horatio William) composed the oratorio "**Hora Novis-**

sima," the "Star Song" cantata which won the PADEREWSKI prize, 1901; concerto for organ with orchestra and harp, 1901; succeeded Robbins Battell as professor of music, Yale University, 1894; played organ. Dr. Parker's mother, born Isabella G. Jennings, was his first teacher. At 15 he composed Kate Greenaway's "Under the Window" in two days, and then became a pupil of Emery, Orth, and Chadwick, Boston. In 1881 he entered upon a three years' course of study at the Munich Hochschule, organ with Rheinberger. Returning to America he taught and played organ at the Garden City (L. I.) Cathedral and school, and for a while was instructor in counterpoint at the NATIONAL CONSERVATORY OF MUSIC, and also playing organ at churches in New York and Boston. "Hora Novissima," performed at English festivals, Worcester and Hereford, won him the degree Mus. Dr. from Cambridge, and he was made M.A. by Yale University, 1894. Other compositions to be noted: "The Shepherd Boy," male chorus, Op. 1; 5 part-songs for mixed voices, Op. 2; Psalm xxiii, female chorus, harp, and organ, Op. 3; Concert overture, Op. 4; Overture in A major, Op. 5; "Ballad of a Knight and His Daughter," Op. 6; Symphony in C minor, Op. 7; "King Trojan," soli, chorus, orchestra, and harp, Op. 8; 5 piano pieces, Op. 9; 3 love songs, ten., Op. 10; String Quartet, F major, Op. 11; Venetian overture, Op. 12; Scherzo in G for orchestra, Op. 13; "Blow Thou Winter Wind," male chorus, Op. 14; "Idylle," Op. 15; "Ballad of the Normans," male chorus, Op. 16; 4 organ pieces, Op. 17; Morning, Evening, and Communion services in E major, Op. 18; 4 pieces for piano, Op. 19; 4 pieces for organ, Op. 20; "The Kobolds," chorus and orchestra, Op. 21; 3 sacred songs, Op. 22; 6 piano lyrics, Op. 23; 6 songs, Op. 24; 2 love songs, Op. 25; "Harold Harfagar," chorus and orchestra, Op. 26; 2 female choruses, Op. 27; 4 organ pieces, Op. 28; 6 songs, Op. 29; "Dream King and His Love," cantata, Op. 31; 5 pieces for organ, Op. 32; 6 male choruses, Op. 33; 3 songs, Op. 34; suite for violin, piano, and 'cello, Op. 35; 4 organ pieces, Op. 36; "The Holy Child," Christmas cantata, Op. 37; String Quintet, D minor, Op. 38; 4 male choruses, Op. 39; "Cahal Mor of the Wine Red Hand," bar. and orchestra, Op. 40; suite for violin and piano, Op. 41; Ode for Commencement, Op. 42; "Legend of St. Christopher," oratorio, Op. 43; "Adstant Angelorum Chori," prize motet à capella, New York Musical Art Society, 1899, Op. 45; "Northern Ballad" for orchestra, Op. 46; 6 Old English songs, Op. 47; male choruses, Op. 48; 3 piano pieces, Op. 49; "Wanderer's Psalm," Op. 50; 3 songs, Op. 52; "Hymnos andron," Greek Ode for Yale bicentenary celebration, Op. 53; concerto for organ and orchestra, Op. 55; symphonic poem for orchestra, Op. 56; Communion service, B flat, Op. 57; 3 Mediæval Hymns for solo voice, Op. 58; 4 songs, Op. 59; "Union and Liberty," song for the Roosevelt inauguration, Op. 60; Ode for dedication of Albright Art Gallery, Buffalo, 1905, Op. 60. B. Sept. 15, 1863, Auburndale, Mass.; add. New Haven, Conn.

Parlando. *It.* In declamatory or recitative style.

Parlante. *It.* "Speaking." Recitative style, or played in the style of declamation.

Paroles. *Fr.* Words.

Parrallelbewegung. *Ger.* PARALLEL MOTION.

Parrallelen. *Ger.* CONSECUTIVES.

Parratt (Sir Walter) composed the anthem "Life and Death" to words by Dean Stanley, incidental music for "Agamemnon" and "The Story of Orestes"; edited a volume of Choral Songs, including one of his own; wrote on music; played organ Magdalen College, Oxford, St. George's Chapel, Windsor; Past Grand Organist, English Free Masons; knight; "Master of Musick" to Queen Victoria; member of the Victorian Order; Mus. Dr., Oxford; professor of organ Royal College of Music, and choral conductor; pupil of his father, who was organist of Huddersfield. B. Feb. 10, 1841, Huddersfield, Eng.; add. London.

Parry (Dr. Sir Charles Hubert Hastings, Bart.) became director of the Royal College of Music, 1894, in succession to Sir George Grove; professor of music at Oxford, 1900, in succession to Sir John Stainer; was made a baronet at the coronation of Edward VII, 1903, having distinguished himself as composer, writer, conductor, and lecturer. While at Eton he was noted among his schoolmates for his singing, piano playing, and songs, and took the degree Mus. B. at Oxford, 1867, three years before taking his B.A. He studied with Sterndale Bennett, G. A. Macfarren, and with H. H. Pierson at Stuttgart, and then associated himself with Edward Dannreuther's chamber concerts. In 1880 his "Scenes from Prometheus Unbound" and a piano concerto in F sharp minor were performed, the former at the Gloucester Festival, the latter by Dannreuther at the Crystal Palace, winning immediate recognition for the composer. Shirley's ode, "The Glories of our Blood and State," which he composed for the next Gloucester Festival, and "The Blest Pair of Sirens," sung by the Bach Choir, 1887, established him as a favourite composer for choral societies, while his literary talent was displayed in poems, the libretto for his "Judith," in "Studies of the Great Composers," "The Art of Music," "Summary of Musical History," etc. Other notable works: "O Lord thou hast cast us out," for his degree at Oxford; Intermezzo Religioso, Gloucester Festival, 1868; four symphonies, music to "The Birds," "The Frogs," "Agamemnon," and "The Clouds" (Greek plays), the oratorios "Job," "King Saul," anthems, services, several collections of songs, chamber music, suites, Pope's ode, "St. Cecilia's Day," for soli, chorus, and orchestra; "L'Allegro ed Il Penseroso" (Milton), "Invocation to Music," to words by Bridges, soli, chorus, and orchestra; anthem and processional for the coronation of Edward VII, "The Love that Casteth out Fear," sop. and bar. soli, semi-chorus, chorus, and orchestra; overtures "To an Unwritten Tragedy" and "Guillem de Cabestanh."

Parry (John) published collections of English, Scotch, and Welsh airs, Lessons for Harpsichord, Ancient Welsh airs; domestic harper to Sir Watkin W. Wynne; though blind, said to have won Handel's admiration by his skill. B. Ruabon, Wales; d. Oct. 7, 1782, Ruabon.

Parry (John) published collections of Welsh Songs, helped found the Cambrian Society; wrote "An Account of the Rise and Progress of the Harp" and criticisms for the London "Morning Post"; composed songs and dramatic music for Vauxhall; conducted the Eisteddfod, by which he was made "Bardd Alaw"; played and taught flageolet. B. Feb. 18, 1776, Denbigh, North Wales; d. April 8, 1851. **John Orlando** composed popular songs, glees; sang in musical plays; played harp and organ. B. Jan. 3, 1810, London; son of JOHN; d. Feb. 20, 1879, East Molesey.

Parry (Dr. Joseph) composed "Emmanuel," "Saul of Tarsus," "Cambria," and other oratorios, the operas "Blodwen," "Virginia," "King Arthur," chamber music; taught in Welsh colleges; Dr. Mus., Cambridge; in early life a popular singer and composer in America, his father, an ironworker, having immigrated; pupil Royal Academy of Music at the expense of a fund raised by Brinley Richards. B. May 21, 1841, Tydvil, Wales; d. Feb. 17, 1903, Penarth. **Joseph Haydn** composed the cantata "Gwen," the operettas "Cigarette," "Miami"; taught Guildhall School of Music, where he had won a prize, 1884, with a piano sonata; son and pupil of DR. JOSEPH. B. 1864, Pennsylvania; d. Mar. 29, 1894, London.

Parsifal. Richard Wagner's "Bühnenweihfestspiel" or consecrational stage festival play was first performed July 28, 1882, at the Festspielhaus, Bayreuth. It was the composer's last work, and differed in poetic form from the plays of RING DES NIBELUNGEN in having rhymed instead of alliterative verses, although musically on the same plan, with Leit Motifs ingeniously recurring. Like his earlier "Lohengrin" it was based upon

legends of the Holy Grail, "Lohengrin" being, in fact, son of "Parsifal." By the terms of Wagner's will the performance of this work was restricted to the Festspielhaus until 1913, and until 1903 it was so restricted. There had been performances of the work by choral organizations with orchestra in London and New York, without action or costumes, but on Dec. 24 of the year named it was produced at the Metropolitan Opera House, New York, under the management of Heinrich von Conried, the occasion being his annual benefit. The Wagner family had bitterly opposed this production in court and through the press, certain American clergymen had been induced to denounce it from their pulpits as sacrilegious in its treatment of the Eucharistic sacrifice, and in consequence it was the best advertised production ever made in America. It should be added that it was one of the most careful. Scenery, costumes, and the cast were the best that could be assembled, the rehearsals were supervised by Felix Mottl, who was trained in the traditions of the work at Bayreuth, but who relinquished the baton to Alfred Hertz at the performance, to escape the wrath of Frau Wagner; and the stage mechanism was constructed by Anton Fuchs, stage manager of the Festspielhaus itself, as well as of the Munich Opera. The capacity of the house was sold out, orchestra chairs disposed of at $10 each, reaching a premium of $75 before the performance. A very excellent production in English was then given throughout the country by Henry W. Savage, but the American interest in "Parsifal" soon died out, and it had been entirely shelved in 1907–8. The vorspiel, based upon the Grail motif already familiar from "Lohengrin," a call for trumpets and trombones identified with the Knights of the Grail, and a chorale associated with the Grail itself, is soon concluded, and the curtain discloses a forest scene within the domain of the Grail, and near the Castle of Monsalvat. Gurnemanz, an ancient knight, awakens two young squires. After the morning prayers, a procession bearing King Amfortas on a litter descends from the Castle that the sovereign may find comfort in his bath from a grievous wound. In a lengthy monologue Gurnemanz tells the squires of the King's great sin and punishment. Klingsor, a magician, the enemy of the Grail and those whom it protects, has built a wonderful castle and filled it with lovely women who seduce the knights from their duty to the Grail. While trying to overcome the magician, Amfortas himself fell victim to the witchery of one of these women, lost the sacred spear with which Christ had been pierced while on the cross, and was wounded by that weapon in the hands of Klingsor. From this wound there can be no recovery so long as the spear remains with Klingsor. A voice from the Grail has declared that "a guileless fool, the chosen one," alone could effect a cure. Kundry enters, bringing balsam from Arabia to assuage Amfortas's pain. Doomed to eternal laughter for having jeered at Christ upon the cross, Kundry lives a twofold existence. As Kundry she is the faithful servant of the Grail and its knights, hideous, clothed in rags. But at Klingsor's summons she appears, lovely, seductive, in the magic castle, and, though the knights at Monsalvat do not know it, it was Kundry who overcame their king. Then a dying swan sinks to the ground, though every form of life is sacred in the Grail's domain. Parsifal is dragged in by two knights, who charge him with murder. To the questions put him he only answers "I do not know," but Kundry tells of his parentage, that he was reared in the desert, and that "Herzeleid" (Heart's affliction), his mother, is dead. At this Parsifal flies at Kundry's throat, but as she sinks to the ground Gurnemanz drags the lad away, and again reproaches him for his savage nature. Then, thinking this may be the guileless fool, he takes him to the Castle of the Grail, where the solemn feast is about to be celebrated. The Grail is that holy vessel from which Christ drank at the Last Supper, and in which his precious blood was received on Calvary. Enshrined in the great hall of

the castle, it invests with supernatural power the knights assembled for its protection and affords them sustenance as well. Facing the shrine and without motion or word Parsifal sees the pages, squires, and knights enter in solemn processional, sees the Grail unveiled upon the altar, hears the old King Titurel comforting his son, but commanding that the solemn rite proceed. Amfortas, moaning with pain, lifts the holy vessel, which suddenly shines blood red in a bar of light; then an unseen chorus chants the words: "Take My blood in the name of our love, and take My body in remembrance of Me," the ceremonial of the Communion is performed, the procession files slowly out, the light grows dim, and Parsifal is alone. Mystified by what he has seen, Parsifal makes unintelligible replies to Gurnemanz's questions, and is cast forth from Monsalvat. The next act reveals the magic castle of Klingsor, who summons Kundry that she may aid him to overcome Parsifal. Vainly she protests, for Klingsor's power is mighty. As Parsifal approaches the scene suddenly shifts to the garden, filled with flowers, and with maidens dressed as flowers. Their enticements avail nothing against the "pure fool," but Kundry, now a lovely woman, talks to him of his mother, then gives him a passionate kiss. Parsifal is suddenly enlightened, and feels Amfortas's wound burning in his heart. He spurns Kundry, who calls upon Klingsor. The magician appears, armed with the sacred spear, which he throws at Parsifal; it remains suspended in mid-air, and Parsifal grasps it and makes the sign of the cross. Then Klingsor, the flowers, the flower maidens, and the castle itself are replaced by a desert in which Parsifal and Kundry are alone, and, as Parsifal departs, she calls after him "Thou knowest where only thou canst see me again." Some years are supposed to have elapsed when the curtain rises again, once more disclosing the precincts of the Grail. Gurnemanz, now an aged man, lives as a hermit, waited upon by Kundry. It is Good Friday morning, and the spell of spring is upon the fields. Parsifal enters, clad in full armour, and carrying the sacred spear, which is immediately recognized by Gurnemanz, who hails him as King of the Grail Knights. The aged Titurel, no longer nourished by the Grail, which Amfortas refuses to again unveil, has died, and the funeral rites are about to begin. Gurnemanz and Kundry wash Parsifal's feet, cloth him in the white robe of the knights, and then, pausing only long enough to baptize Kundry, Parsifal permits himself to be led to the shrine. The knights demand that Amfortas perform the office upon which their life depends. He begs that they kill him instead. Then Parsifal touches the King's wound with his spear, and it is healed. Parsifal proclaims himself King, and prepares to perform the oblation. As he does so the Grail is again illuminated, a white dove descends from the dome of the shrine toward Parsifal, the knights bend in homage, and Kundry, at last forgiven, falls dead. Again the unseen choir chants:

"Miracle of Supreme blessing,
Redemption to the Redeemer."

The original cast at Bayreuth consisted of: Kundry, Materna, sop.; Parsifal, Winkelmann, ten.; Gurnemanz, Siehr. In the New York production the cast was: Kundry, Ternina; Parsifal, Burgstaller; Gurnemanz, Muehlmann; Klingsor, Blass; Amfortas, Van Rooy.

Parsons (Robert) composed services, anthems, madrigals; sang Eng. Chapel Royal from 1563. B. Exeter; drowned in the Trent, Jan. 25, 1570. **John** became organist and chorusmaster, Westminster Abbey, 1621; probably son of ROBERT. D. 1623.

Parsons (Dr. Sir William) became master of the king's music and teacher to the royal family of England, but in later life a police magistrate in London. B. 1746, London; d. July 19, 1814.

Part. Music for a single instrument or voice in any concerted piece; division of a work.

Partant Pour la Syrie. Music to

this song was composed by Queen Hortense, sister of Napoleon I, to words by Count A. de Laborde, 1809. Drouet and Carbonel have likewise been accredited with the melody, and may at least have assisted in its composition. It assumed almost the importance of a national air in the reign of Napoleon III.

Part Book. Music for any one of several voices or instruments in a concerted number. In the Middle Ages music was so printed that when laid open upon a table performers at either side found their parts before them.

Part du Diable. Daniel F. E. Auber's comic opera, to book by Scribe, was first performed Jan. 16, 1843, at the Paris Opéra Comique.

Parte. *It.* PART.

Partial Tones. Harmonics, which ACOUSTICS teaches us are produced in combination with nearly every Prime tone or ordinary musical sound, and which give each instrument and voice its Timbre.

Participant. Modulations of Ecclesiastical Modes.

Partie. *Fr.* PART.

Partimenti. *It.* Figured bass exercises.

Partition. *Fr.* SCORE.

Partitur. *Ger.* SCORE.

Partizione. *It.* SCORE.

Part Music. Music for more than one voice or instrument.

Part Song. One harmonized for two or more voices without accompaniment.

Pas. *Fr.* Step, dance.

Pascal Bruno. John L. Hatton's three-act romantic opera was first performed Mar. 2, 1844, at the Vienna Kärnthnerthor Theatre.

Pasdeloup (Jules Étienne) founded and for 23 years, from 1861, conducted the Paris Concerts Populaire; made first Paris production of "Rienzi" while manager Théâtre Lyrique; became one of the two Orphéon conductors; founded the Societé des jeunes artistes du Conservatoire," 1851, in order to secure performance of his own orchestral works; chevalier of the Legion of Honor, and beneficiary of a testimonial concert which netted $20,000; pupil of the Paris Conservatoire, where he won first piano prize, 1834. B. Sept. 15, 1819, Paris; d. Aug. 13, 1887, Fontainebleau.

Passmore (H. Bickford) composed "Miles Standish," overture for orchestra, masses, "Conclave" march; played organ San Francisco churches and taught; pupil of Morgan, of Jadassohn, Reinecke, Shakespeare, and Cummings. B. June 27, 1857, Jackson, Wis.; add. San Francisco.

Paspy. PASSE-PIED.

Pasquali (Nicolo) composed the oratorio "Noah," the opera "L'Ingratitudine Punita," overtures, violin sonatas, songs; wrote "Thorough-bass made Easy"; played violin in Edinburgh. D. Oct. 13, 1757.

Pasquini (Bernardo) composed "Dov' è amore e pieta" and in all seven operas, five oratorios, harpsichord sonatas; played organ Sta. Maria Maggiore, Rome, where he taught Durante and Gasparini; pupil of Vittoria and Cesti. B. Massa di Valnievola, Dec. 8, 1637; d. Nov. 22, 1710, Rome.

Passacaglia or Passecaille. Dance in triple time resembling the CHACONNE except that it was not necessarily constructed on a ground bass.

Passage. Figure or phrase of music; run.

Passage Boards. Boards placed inside an organ case on which the tuner may stand while at work.

Passaggio. *It.* "PASSAGE"; Modulation; **Cromatico,** Chromatic passage.

Passamezzo. Variety of PAVAN.

Passe-Pied. Street dance which originated probably among the sailors of lower Brittany, but became part of the ballet and thence passed to the Suite. It resembled a quick minuet.

Passing Modulation. Transient MODULATION.

Passing Note. One forming an unprepared discord in an unaccented part of the measure.

Passion. Oratorio of which the text is selected from the Gospel narratives of the Passion of Christ. The first dramatic representation of the Passion is said to have been made in the 4th

century by St. Gregory Nazianzen, Bishop of Antioch. It was sung throughout, and may have been in imitation of the earlier Greek tragedies. From the 13th century the Passion was chanted to Plain-Song melodies by the clergymen in Roman Catholic churches during Holy Week. In 1585 Vittoria composed a polyphonic setting for the Pontifical Choir. The most celebrated of later Passions are those of Johann Sebastian Bach, notably his "Passion According to St. Matthew."

Passione. *It.* Sacred cantata based on incidents of the Passion, or on the Seven Last Words.

Pasta (Giuditta) created the rôles of Norma, La Sonnambula, became the favourite singer of her generation not less because of her splendid voice, which ranged from a to d''' than for her histrionic ability and personal beauty; received $40,000 for the season of 1840 in St. Petersburg; pupil of the Milan Conservatory. B. Como, near Milan, 1798; maiden name Negri; m. the tenor Pasta; d. April 1, 1865, at her villa, Como.

Pastete. *Ger.* PASTICCIO.

Pasticcio. *It.* "Pie." Form of composition of which the old ballad operas and modern "musical comedies" are types. The music is often the work of several composers, or is compiled from melodies already popular.

Pastiche. *Fr.* PASTICCIO.

Pastoral. Any opera, song or other composition which purports to represent scenes of a pastoral nature; any composition in rustic style and in 6-8, 9-8, or 12-8 time, with or without drone bass.

Pastoral Symphony. Ludwig van Beethoven's Sixth Symphony, in F, Op. 68 (originally known as No. 5), is interesting, aside from its great intrinsic beauty, as the most famous of that master's occasional incursions in the realm of PROGRAMME MUSIC. The most elaborate indication of Beethoven's intentions is obtained by weaving together his notations on the first violin part with that of the programme of the concert at which the symphony was first performed, Dec. 22, 1808, at the Vienna Theater an der Wien: "Pastoral Symphony, or Recollections of country life. (More expression of feeling than painting.) 1, Allegro ma non molto. The pleasant feelings aroused in the heart on arriving in the country. 2, Andante con moto. Scene at the Brook. 3, Allegro. Jovial assemblage of country folk, interrupted by, 4, Allegro. Thunderstorm, tempest, interrupted by, 5, Allegretto. Pleasurable feelings after the storm, mixed with gratitude to God." KNECHT had employed a somewhat similar description of a wholly different work 20 years before, but Beethoven's note on a sketch for the first movement that "the hearer is to be allowed to find out the situations for himself" was wholly ignored by commentators, who have added as many words to Beethoven's own "programme" as there are notes in the score. The absurdity of such literary addenda is, however, quite overshadowed by a performance given in London (Drury Lane, Jan. 30, 1864), in which the symphony was performed as a dramatic work, with action and scenery.

Pastorale. *It.* PASTORAL.

Pastorale, Sonata. Ludwig van Beethoven's "Grande Sonate pour le Pianoforte," in D, Op. 28, was probably so called by the publisher Cranz, but without the composer's advice or consent.

Pastorella. *It.* Short PASTORAL.

Pastorelle. *Fr.* Short PASTORAL.

Pastorita. *It.* Shepherd's Pipe.

Pastourelle. *Fr.* Movement of a quadrille.

Paterson (Robert) founded the music publishing house of Paterson & Sons, Edinburgh, 1819. On his death, 1859, the business passed to his son, **Robert Roy.** B. 1830; d. Dec. 3, 1903, Edinburgh. The house in 1908 included **Robert E. Stirling Paterson,** son of ROBERT ROY; **C. H. Robson,** nephew of ROBERT ROY, and **Alexander, John,** and **William Murray.**

Patetica. *It.* Pathetic.

Pateticamente. *It.* Pathetically.

Patey (John George) sang bar. in English opera, creating rôles in

"Robin Hood," "Lily of Killarney," in oratorio, and in American and Australian tours. B. 1835, Stonehouse, Devonshire; d. Falmouth, Dec. 4, 1901. **Janet Monach Whytock** sang con. in oratorios and concerts, debut at the Worcester Festival, 1866, touring America, 1871, Australia, 1880–81, and with success at the Paris Conservatoire concerts; pupil of Wass, Mme. Sims-Reeves, and Pinsuti. B. London, May 1, 1842; m. JOHN GEORGE, 1866; d. Feb. 28, 1894.

Pathétique. *Fr.* "Pathetic." Ludwig van Beethoven so styled his grand sonata in C minor, No. 8, Op. 13. P. I. Tschaikowsky's B minor Symphony, his sixth and last, was so named at the suggestion of his brother.

Patimento. *It.* "Suffering."

Paton (Mary Anne) sang sop. rôles with success in London operas, famous as a beauty, created Agathe in the Eng. production of "Freischütz," toured America, 1834. B. 1802, Edinburgh; m. Lord William Pitt Lenox, son of fourth Duke of Richmond, 1824; divorced him; m. the ten. Joseph Wood, 1831; d. July 21, 1864.

Patrick (Richard) composed a service in G minor; lay vicar, Westminster Abbey, 1616–25.

Patouille. *Fr.* XYLOPHONE.

Patti (Adelina Juana Maria) became the most celebrated of modern singers of coloratura, possessing a voice which ranged up to f‴, excelling in such rôles as Rosina, Violetta, Zerlina, eventually acquiring about 30 leading rôles. Daughter of the tenor, Salvatore Patti, and his wife, Caterina Barilli-Chiesa, she came to New York in infancy, her father having undertaken the management of an Italian operatic venture. Ettore Barilli, a step-brother, was her first teacher, and she sang in concert under Max Maretzek at seven, and then at concerts given by her brother-in-law, Maurice Strakosch. After touring the West Indies with Gottschalk, she made her operatic debut in New York, Nov. 24, 1859, as Lucia. Her immediate success led to offers from European opera houses, and she sang in all parts of the world until 1895, when she made her last appearance at Covent Garden, London, then beginning a series of "farewell concerts," which were not concluded in 1908. B. Feb. 10, 1843, Madrid; m. Marquis de Caux, 1868; divorced him and m. ERNEST NICOLINI, 1886, and after his death Baron Cederström, 1899; add. Craig-y-Nos. **Carlotta** sang sop. in opera, retired after 1863 because of lameness, but appeared with success in concert; taught in Paris. B. Florence, 1840; sister of ADELINA; m. Ernst de Munck, 1879; d. June 27, 1889, Paris. **Carlo** played violin; became conductor New Orleans Opera at 20, then at New York and St. Louis. B. Madrid, 1842; brother of ADELINA; d. Mar. 17, 1873.

Pauer (Ernst) edited classical works in cheap form ranging from Bach to Schumann; wrote "Pianists Dictionary," 1895, and other useful primers; gave a series of "historical" piano recitals illustrating the evolution of that instrument; lectured, taught Royal Academy of Music and National Training School, London; Austrian court pianist; chevalier of the Order of Franz Josef and of the Prussian Order of the Crown. B. Vienna, Dec. 21, 1826; d. May 9, 1905. **Max** composed piano pieces; became chamber virtuoso to the Grand Duke of Hesse, 1895; pupil of his father, ERNST, and of Lachner. B. London, Oct. 31, 1866; add. Stuttgart.

Pauken. *Ger.* Kettle-DRUMS.

Paul (Oscar) wrote on harmony; taught at Leipsic Conservatory and University, in both of which institutions he had been a pupil. B. Freiwaldau, Silesia, April 8, 1836; d. April 18, 1898, Leipsic.

Pauline. F. H. Cowen's opera, to book by Hersee after "The Lady of Lyons," was first performed by the Carl Rosa Opera Company, Nov. 22, 1876, at the Lyceum Theatre, London.

Paulus. The German title of Felix Mendelssohn's oratorio, known to English-speaking people as St. Paul, Op. 36. The first performance took place, 1836, at Dusseldorf.

Paumann (Conrad) composed or-

gan music in Tablature, reprinted by Chrysander, 1867, and interesting as among the earliest of instrumental compositions; played organ and other instruments with such skill, although born blind, as to win knighthood from the Pope and presents from Emperor Frederick III and other potentates; organist to Duke Albrecht III at Munich. B. about 1410, Nuremberg; d. Jan. 24, 1473, Munich.

Paur (Emil) became conductor of the PITTSBURGH SYMPHONY ORCHESTRA, 1904, and in 1907 was re-elected to serve until 1910, having previously conducted at the Leipsic Stadt Theatre, 1891, the Boston Symphony Orchestra, 1893, the New York Philharmonic Society, 1898; directed the National Conservatory of Music, 1899; conducted German opera at the Metropolitan Opera House, and Covent Garden, 1900; gave concerts in Berlin and Madrid, 1902–4. Pupil of his father, who was director of a musical society, Paur made his debut as violinist and pianist at eight, then studied under Dessoff and Hellmesberger at the Vienna Conservatory, and in 1870 joined the court orchestra as violinist. In 1876 he was engaged as conductor at Cassel, then at Koenigsberg, and in 1880 was court chapelmaster at Mannheim. He composed songs, a violin concerto, a violin sonata, chamber music, etc. B. Aug. 29, 1855, Czernowitz, Bukovina; add. Pittsburgh.

Pausa. *It.* Fermata or pause.

Pause. Rest, **Demi-Pause,** half-rest.

Pavan. Stately dance, 4-4 time, usually in three parts, each of which is repeated. The name was once thought to have been derived from "pavo," peacock, but is now conceded to have been derived from Padua, where it originated.

Pavana. *It.* PAVAN.

Pavane. *Fr.* PAVAN.

Paventato. *It.* Expressing fear.

Pavillon. *Fr.* Bell of a horn; **Chinois,** small bells attached to a staff; **Flute à,** organ stop in which the pipes are surmounted by a bell.

Paxton (Stephen) composed two masses, glees, catches which won the prizes of the Catch Club; pupil of W. Savage. B. 1735, London; d. Aug. 18, 1787. **William** composed prize canons, the glee "Blow Soft ye Winds," 'cello pieces; played 'cello. B. 1737; brother of STEPHEN; d. 1781.

Payne (Edward John) wrote on musical topics; helped revive interest in viol da gamba and viol d'amore; became first president the London Cremona Society, 1889. B. 1844; drowned at Wendover, Dec. 24, 1904.

Peabody Conservatory of Music was founded at Baltimore, Md., 1868, as part of the Peabody Institute, with an endowment which freed the management from financial entanglements usually so detrimental to art. The first year there were 606 pupils, but in 1907–8 the enrollment had grown to 1182. The Conservatory has quarters in the Peabody Institute, with access to its large library and art gallery, and possesses three auditoriums, the largest with a capacity of 1100. There are numerous concerts each season, although there is no longer need of orchestral concerts such as those given under Asger Hamerik's direction, which were highly praised by von Bülow, 1876. An excellent primary department, presided over by Miss Mary Harrettson Evans, prepares students for entrance to the conservatory proper, where the course of study includes: harmony, composition, piano, sight reading, accompanying, voice, organ, violin, 'cello, harp, orchestral instruments, solfeggio, ear training, acoustics, history of music, musical appreciation, pedagogy, dramatic expression, English, French, German, Italian. There are a number of free scholarships. Diplomas and teachers' certificates are awarded annually after examination, but there are courses open to special students as well. In 1908 there were 30 instructors in the Preparatory Department, besides the faculty of the conservatory proper, consisting of HAROLD RANDOLPH, director; Otis B. Boise, harmony and composition; HOWARD BROCKWAY, harmony and piano; Alfred C. Goodwin, piano; W. E. Heimendahl, voice; J. C. van Hulsteyn, violin; Ernest

Hutcheson, piano; Pietro Minetti, voice; Harold D. Phillips, organ; Emmanuel Wad, piano; Bart Wirtz, 'cello; associate professors: Clara Ascherfeld, accompanying; Blanche Sylvana Blackman, voice; Charles H. Bochau, fundamental training; John C. Bohl, flute and oboe; Isabel L. Dobbin, piano sight-reading; Minna D. Hill, piano; Rosine Morris, piano; Abram Moses, violin; Adolph Renz, clarinet; Lena Stiebler, solfeggio and ear-training; Bertha Thiele, harp; Marion B. Boise, German; Olga Alfieri Williams, Italian; Elise Tournier, French; Joseph S. Ames, Ph.D., Professor of Physics at Johns Hopkins University, Special Lecturer on Acoustics, etc.; Annie May Keith, secretary. Harold RANDOLPH has been the director since 1898.

Peace (Dr. Albert Lister) composed the cantata "St. John the Baptist," anthems, services, organ pieces, Psalm cxxxviii; played organ Glasgow Cathedral, 1879, St. George's Hall, Liverpool, 1897; organist at nine of Holmfirth parish church. B. Huddersfield, Jan. 26, 1844; add. Liverpool.

Pearce (Joseph) appeared as author of "Violins and Violin Makers," London, 1866, long attributed to Charles Reade.

Pearce (Stephen Austin) composed an oratorio, three-act opera, children's opera, overture, church music; played organ London churches; taught Peabody Institute and Johns Hopkins, Baltimore; played organ Collegiate Church, New York; Dr. Mus., Oxford; pupil J. L. Hopkins. B. Nov. 7, 1836, London; d. April 9, 1900.

Pearsall, de (Robert Lucas) composed 60 part-songs and madrigals, several of which are among the best modern examples of polyphonic style; Anglican church music, as well as a requiem, Pange lingua, Tenebrae, a graduale, two settings of the Salve Regina and an Ave Verum for the Roman Catholic church, of which he eventually became a member. Of an old Worcestershire family, he went abroad for his health, after having been admitted to the bar, studied music under Joseph Panny at Mainz for four years, returned to England, 1829, but soon settled at Carlsruhe. His first work in music was cantata "Saul and the Witch of Endor," composed at 13. A Miserere mei, Domine, composed as a three-part perpetual canon, published during his sojourn at Carlsruhe, is numbered, however, as Op. 1. A ballet opera, also composed there, was never performed. His madrigals were inspired by hearing performances of the Bristol Madrigal Society while on a visit to England. In 1837 he bought Schloss Wartensee on Lake Constance, where he resided during the remainder of his life. B. Mar. 14, 1795, Clifton, Eng.; d. Aug. 5, 1856, Schloss Wartensee.

Pearson (William) made improvements in musical typography; published music in London, 1699 to 1736.

Peccate (Dominique) made violins and bows with Tourté and Vuillaume, and for 10 years in Paris from 1837 in his own shop. B. July 15, 1810, Mirecourt; d. Mirecourt.

Pechatschek (François) composed concerto for violin and orchestra, chamber music; played violin; led Hanover court orchestra; directed music at court of Baden. B. July 4, 1793, Vienna; d. Sept. 15, 1840, Carlsruhe.

Pêcheurs de Perles. Georges Bizet's three-act opera, to book by Cormon and Carré, was first performed Sept. 29, 1863, at the Paris Théâtre Lyrique.

Peck (James) published music in London, 1800 to 1850, when he was succeeded by John Peck.

Pedal. Name of the levers in pianos, organs, and harps, so called because worked with the feet. The Piano's Forte, or Loud Pedal, by raising the dampers, enriches the tone, permitting the Partials to sound from other strings; its Piano or Soft Pedal enables the performer to strike only one instead of two or three strings, or by other device reduce the volume of tone. Harp pedals serve to sharpen, flatten, or neutralize one note throughout the compass of the

instrument. Organ Pedals are of two kinds, those forming part of the pedalclavier by which the performer produces notes of the lower register independently of those on the manual; or combination pedals, by which the arrangement of the registers may be altered. The abbreviation commonly used is Ped.

Pedal Board. Pedalclavier.

Pedalclaviatur. *Ger.* Pedalclavier of an organ.

Pedalclavier. Keyboard of organs or piano or harp levers operated by the feet.

Pedal Coupler. Accessory organ stop which permits the manual keys to be depressed from the pedalclavier.

Pedale. *It.* Pedal note; PEDAL POINT; piano pedal or organ pedalclavier.

Pedalflügel. *Ger.* Piano having pedal attachments.

Pedalier. Pedalclavier attached to piano for playing the bass strings.

Pedaliera. *It.* Organ pedalclavier.

Pedal Note. PEDAL POINT.

Pedal Pipes. Those operated from the pedalclavier.

Pedal Point. Point d'orgue or Organ Point. Notes sustained in the pedal or other base while other parts move independently. The note or point sustained must be either the Tonic or Dominant of the Key. When occurring elsewhere than in the base pedal point is called **inverted**; and it may be either "figured," "florid," double, or, the third tone being the major ninth of the tonic, triple.

Pedal Sound Board. ORGAN sound board containing pipes operated from the pedalclavier.

Pedicula. Wooden shoes with which time was marked.

Pedrell (Felipe) composed the operas "El ultimo Abencerrajo," Barcelona, 1874; "Quasimodo," "El Tasso a Ferrara," "Cleopatra," "Mazeppa," the trilogy "Los Pireneos," Barcelona, 1902; "Celestin," 1904; "Le Comte d'Arnan," 1905; wrote a dictionary of music, books on folklore music, etc.; edited the valuable "Hispaniae Schola Musica Sacra," and a periodical devoted to church music; became member of the Spanish Academy and professor of History and Æsthetics at the Madrid Royal Conservatory, 1894; mainly self-taught. B. Feb. 19, 1841, Tortosa, Spain; add. Madrid.

Pedrotti (Carlo) composed "Tutti in Maschera," Verona, 1856, and in all 16 operas; conducted at Amsterdam and Verona; pupil of D. Foroni. B. Nov. 12, 1817, Verona; drowned himself in the Adige, Oct. 16, 1893.

Peerson or Pierson (Martin) composed motets, anthems, part songs; became Master of the Children at St. Paul's, London. B. about 1590; d. about 1651, London.

Peg. Tuning pin to which strings are attached in such instruments as the viols and the piano.

Pektis. Obsolete Greek instrument, probably of lute or dulcimer family.

Pelléas et Mélisande, Claude Debussy's five-act opera to the text of Maeterlinck's play of the same name, which he cut until Maeterlinck said it was "an incomprehensible version," was first performed at the Paris Opéra Comique, 1902, later performed in Brussels and Frankfort, and on Feb 19, 1908, at the Manhattan Opera House, New York. Golaud, grandson of King Arkel of "Allemonde," while wandering in a forest, meets Mélisande, who wears the garb of a princess, though tattered and torn. Her coronet has fallen into a well, and she is weeping, but she will neither let him recover the coronet, nor tell her name or country. Golaud takes the maiden to the old castle where he lives with Arkel and his mother, Genevieve, and Yniold, his little son, his wife being dead. Six months are supposed to have elapsed when the curtain rises on the next scene. Golaud has made Mélisande his wife and has taken her away, but as Arkel had planned another union, he writes to his half-brother, Pelléas, to obtain Arkel's forgiveness. Genevieve reads the letter to Arkel, it is agreed that the bridal couple shall be received, and the scene shifts to the garden, where Pelléas and Mélisande meet for the first time.

Act II discloses Pelléas and Mélisande in the park. Mélisande, while leaning over the well, drops her wedding ring. Golaud, who has been wounded while hunting, notices the absence of the ring when Mélisande is nursing him, and when she tells him she has lost it in a cave by the sea, tells her to get it at once before the rising tide covers it, and to take Pelléas with her. A moonlight scene at the cave between Pelléas and Mélisande closes the act. The third act reveals Mélisande sitting at her window in a tower and combing her long hair, which falls from the window. Pelléas is kissing this hair when Golaud surprises and separates them. The scene shifts to the vaults of the castle, where, next morning, Golaud takes Pelléas, causes him to note the stagnant water and the smell of the charnel house, then significantly warns him to avoid Mélisande. In the next scene it is night, and from without the castle Golaud holds his little son, Yniold, to Mélisande's window. The child tells him that Pelléas is there with Mélisande. The fourth act opens in a room in the castle. Pelléas and Mélisande meet, and he tells her that he is going away, as he often has said before. A moment later Mélisande and Arkel are together, and the old king assures her of his sympathy for her in such dreary surroundings, which he hopes will now be changed for the better. Golaud enters, hurls invectives at his wife, then remarks that her long hair is good for something, and seizing her by it, throws her to her knees and swings her to and fro. The scene shifts to the terrace where Yniold has been playing. The child forgets a lost toy in the interest which a flock of sheep awaken. Again the scene changes. Pelléas, who has been meditating, is interrupted by Mélisande. He continues to tell her that he must go away, but stops suddenly, kisses her, and tells her that he loves her. She replies that she loves him, and, although aware that Golaud is coming, they embrace. Then Golaud strikes his brother dead, and Mélisande flies in terror. The fifth act takes place in Mélisande's room in the castle. Golaud and a physician watch over her and the physician tells Golaud that "she will surely live." As Mélisande regains consciousness, Golaud is left alone with her. He asks if she loved Pelléas, and if they were guilty. She replies that she loved him, but that they were not guilty, and Golaud is tortured with doubt. They bring Mélisande the child that has been born in her delirium, but she is dead, and Golaud is weeping as the curtain descends. Recurrent themes which he calls "sound wraiths," to the number of 25, are noted in Lawrence Gilman's book on the opera, but the composer declares that melody is "almost antilyric, and powerless to express constant change of emotion or of life," and adds, "I have wished to dispense with parasitic musical phrases." The cast of the Manhattan Opera House performance, which follows, includes four artists who took part in the Opéra Comique version, 1902: Mélisande, Miss Mary Garden; Genevieve, Mme. Gerville-Réache; Little Yniold, Miss Sigrist; Pelléas, Jean Perier; Golaud, Hector Dufranne; Arkel, Vittorio Arimondi; The Doctor, Mr. Crabbé.

Penet (Hilaire) composed motets and a four-part mass for the Papal Chapel, to which he was appointed from Poitiers, 1514.

Penillion. Welsh improvisation of verses or music.

Penorcon. Obsolete nine-stringed guitar.

Pentatone. Interval of five whole tones; augmented SIXTH.

Pentatonic Scale. Obsolete scale said to have been used in China 1100 B. C., and common in the folk music of celtic races. It may be indicated by the notes c, d, e, g, a'.

Pentatonon. Greek name of the interval now known as the Augmented SIXTH.

Peolchau (Georg) collected the music composed by Frederick the Great; became librarian to the Berlin Singakademie, acquired a valuable collection of music since purchased by the

Berlin Royal Library. B. Cremon, Livonia, July 5, 1773; d. Aug. 12, 1836, Berlin.

People's Concert Society was founded in London, 1878, as a means of diffusing a love of music among the poor of the East End. More than 1200 concerts had been given up to 1908, at which the best classical music could be heard at a penny a ticket. Needless to say the concerts were supported by private subscription.

Pepusch (Dr. John Christopher) arranged the music and composed the overture for the BEGGAR'S OPERA, the masque of "Venus and Adonis," and other dramatic pieces; helped found the London ACADEMY OF ANCIENT MUSIC; taught Boyce, Cooke, Travers, and other English musicians; wrote on theory; played organ to the Duke of Chandos and at Charterhouse; conducted at Lincoln's Inn Fields Theatre. Son of a Lutheran clergyman, Pepusch studied theory under Klingenberg at Stettin, and organ with Grosse, and at 14 obtained a court appointment. This he resigned on seeing an officer beheaded without trial by his master's orders, settled in London after a year's sojourn in Holland, obtaining employment at Drury Lane, where he aided in staging Italian operas. He composed "Alexis," and in all 12 cantatas while in the service of Chandos, and an ode on the Peace of Utrecht for his Doctor's degree, Oxford, many songs and much chamber music. B. 1667, Berlin; m. Margarita de L'EPINE; d. July 20, 1752, London.

Per. *It.* By or for.

Perabo (Ernst) played piano, American debut April 19, 1866, with the Harvard Musical Association; composed a scherzo, studies, etc., for piano, setting of Hamlet's "Soliloquy," Tennyson's "Circumstance," and prelude, romance, and Toccatina, made transcriptions and arrangements; taught music in Boston; mastered the "Woltemperirtes Clavier" at 12; pupil of the Leipsic Conservatory. B. Nov. 14, 1845, Wiesbaden; accompanied his parents to America in boyhood; add. Boston.

Percussion. The actual striking of a discord after it has been prepared and before its resolution; mechanism by which the tongue of a reed is struck with a hammer at the moment air is admitted from the wind chest, thus insuring immediate "speaking."

Percussione. *It.* PERCUSSION.

Percussion Instruments are those from which tone is produced by striking, such as the Piano or Xylophone, but more especially the DRUM, CYMBALS, TRIANGLE, etc.

Percy (John) composed "Old Wapping Stairs" and other once popular English ballads. B. 1749, London; d. Jan. 24, 1797.

Perdendo or **Perdendosi.** *It.* Dying away both in volume of tone and in speed.

Perez (Davide) composed operas "Demofoonte," Lisbon, 1752, which won him the Order of Christ and appointment as royal chapelmaster at 30,000 francs per annum, "Alessandro nelle Indie," the oratorios "Il Martirio di San Bartolomeo," church music; produced his opera "Ezio" with success in London, 1755; pupil of the Naples Conservatorio di Sta. Maria di Loretto. B. 1711, Naples, of Spanish parentage; d. 1778, Lisbon.

Perez (Juan Ginez) composed excellent church music, some of which was recently reprinted in Pedrell's "Schola Musica Sacra"; became choirmaster of Orihuela at 14, later a royal chaplain and choirmaster Valencia Cathedral. B. Oct. 17, 1548, Orihuela, Murcia; d. after 1601, Valencia.

Perfect. Obsolete term for Triple Time, and having especial meanings as applied to CADENCE, CHORD, or INTERVAL.

Perger, von (Richard) composed the opera "Der Richter von Granada," Cologne, 1889, a violin concerto, vaudeville, etc.; conducted and directed Rotterdam Conservatory, 1890–95, then becoming conductor of the Vienna Gesellschaft concerts; pupil of Brahms. B. Jan. 10, 1854, Vienna; add. Vienna.

Pergetti (Signor) composed the opera "Ciglio"; said to have been the last castrato to sing in England, where he appeared at a concert in 1844.

Pergola, so called from the street on which it is located in Florence, is among the most famous of Italian opera houses. The present building, which accommodates 2500 spectators, and is among the best appointed in the world, was erected, 1738, on the site of the earlier structure of wood where Dafne, by PERI and CACCINI, was performed, 1597.

Pergolesi (Giovanni Battista) composed the comic opera "La Serva Padrone," Naples, 1731, which became popular in Paris and elsewhere; a Stabat Mater, which Bellini described as "a divine poem of grief"; is still venerated in Italy as a composer whose death at 26 deprived the world of many masterpieces. Pupil at first of Santoni, a musician of Jesi, Pergolesi had some violin lessons from F. Mondini, and at 16 entered the Naples Conservatorio dei Poveri di Gesu Cristo, where he studied with Greco, Durante, and possibly with Feo. The sacred drama "La Conversione di San Gugliemo d' Aquitania" was performed with the comic intermezzo "Il Maestro di Musica," 1731, by his fellow-students, at the monastery of St. Agnello Maggiore, and so favourably received that he was commissioned to compose the opera "La Sallustia" and the intermezzo "Nerino e Nibbia" or "Amor fa l'uomo cieco" for the Naples court theatre. The opera was a success, the comic piece a failure, and his next works, the opera "Ricimero" and the intermezzo "Il Geloso Schernito," likewise fell flat. Pergolesi, who was then under the patronage of Prince Stigliano, then composed 36 sonatas for two violins and bass and a mass with double choir for the city of Naples, after the earthquake of 1731. The mass greatly extended his reputation, but he again returned to dramatic work, and during the next two years produced the opera "Il Prigionier Superbo" and the comic opera "Lo frate innamorato" and his masterpiece in comedy, "Serva Padrona." In 1734 he entered the service of the Duke of Maddaloni and visited Rome with his patron. The opera "Adriano in Siria," composed at this time, proved a failure, but he again succeeded with the intermezzo "Livietto e Tracollo." Tradition which has not been verified assigns him the place of chapelmaster at the Casa Santa of Loretto at this time, but it is certain that he was deeply interested in church music, although leading a dissolute life, and that in 1735, when his comic opera "Il Flaminio" was produced at Naples, he was organist in the Chapel Royal. In 1735 "L'Olimpiade" was produced under the composer's own direction in Rome. Although subsequently recognized as one of his best works, the Roman public rejected the work, while Duni's "Nerone" was applauded. A year later he died of consumption. His church works include, besides those already named, three masses, five settings of the Salve Regina, four Misereres, a number of psalms and motets, and, besides a symphony, harpsichord lessons, etc., he was accredited with 12 cantatas. See biographies by Blasis, 1818; Villarosa, 1831; Faustini-Fasini, Ricordi, 1900. B. Jesi, Ancona, Jan. 3, 1710; d. Mar. 17, 1736, Pozzuoli.

Peri (Jacopo) composed the opera "Dafne," to book by Rinnuccini, performed, 1597, at the Palazzo Corsi, Florence, which is regarded as the first serious opera, and was based upon what was assumed to be the "stile rappresentativo" of Æschylus, Sophocles, and Euripides; the opera "Euridice," also to book by Rinnuccini, for the marriage of Henry IV of France to Maria de' Medici, 1600. Of noble birth, called "Il Zazzerino" because of the luxuriant growth of his golden hair, Peri studied music with Cristoforo Malvezzi, and was soon chapelmaster to the Duke Fernando of Tuscany, an appointment he later held under Cosmo II. Married to an heiress of the noble house of Fortini, he was the intimate of Giovanni Bardi, Count of Vernio, of Rinnuccini, Strozzi, Corsi, and of Galileo Galilei, who became his son's tutor. All Italy was then devoted to the study of Greek art, and the manner of interpreting the old Greek tragedies was doubtless discussed by all

the gentlemen named at their reunions in the Bardi Palace. Galilei and Corsi were first to attempt cantatas in the new monodic style, and then Peri is supposed to have undertaken "Dafne" at the suggestion of Corsi and Rinnuccini. Peri himself played Orfeo at the first performance, which took place before a small assemblage of friends at Corsi's house, Corsi himself playing harpsichord. In 1601 Peri became chapelmaster to the Duke of Ferrara, and is no longer heard of in history, save as the author of a publication for one, two, and three voices, Florence, 1609. Of "Dafne" only a few contributions by Caccini survive, but "Euridice" passed through two editions, 1600 and 1608, both of which are very rare. B. Florence, Aug. 20, 1561; d. 1633.

Perielesis. Comparatively florid passage sung toward the end of a Plain-Song melody, to which it serves the purpose of a cadenza.

Perigourdine. Country dance of Perigord in 3-4 time, generally accompanied by song.

Period. Complete musical sentence.

Periode. *Fr.* PERIOD.

Periodenbau. *Ger.* Construction of a period.

Periodo. *It.* PERIOD.

Perle. *Fr.* "Pearl," as **Cadence,** brilliant cadence.

Perle du Brésil. Félicien David's three-act opera, to book by St. Etienne, was first performed Nov. 22, 1851, at the Paris Théâtre Lyrique.

Perne (François Louis) wrote on music of the Middle Ages; composed a mass and a triple fugue; taught harmony at the Paris Conservatoire. B. 1772, Paris; d. May 26, 1832, Paris.

Perosi (Don Lorenzo) composed oratorios, masses, hymns, madrigals. Pupil of his father and of Milan Conservatory, School of Sacred Music, Ratisbon, &c.; organist Monte Cassino and St. Mark's, Venice; then chapelmaster Sistine Chapel, Rome. B. Dec. 20, 1872, Tortona; add. Rome.

Perpetual Canon. One so constructed that it may be repeated perpetually without break in time or rhythm.

Perpetuum Mobile. *L.* "Perpetual Motion." Piece played with great rapidity and without pause until the end.

Per Recte et Retro. Imitation in which at the unison the antecedent is repeated, reading the notes backwards.

Perrin (Émile César Victor) served as manager, Opéra Comique, 1848–57 and Théâtre Lyrique, 1854–55; Grand Opéra, 1862–70; then of the Théâtre Française. B. Jan. 19, 1814, Rouen; d. Oct. 8, 1885, Paris.

Perrin (Pierre) managed the ACADÉMIE DE MUSIQUE, 1669 until 1672, when Louis XIV transferred the patent to LULLI. It is probable that the plan of the Académie originated with Perrin, who was a dissolute character, bad poet, and hanger-on of the court, though at one time a protégé of the Duke of Orleans. He was known as an Abbé, though he neither held a benefice nor took orders. B. 1616, Lyons; d. April 25, 1675, Paris.

Perry (Edward Baxter) was one of the first to give lecture recitals in America, where he played at 1200 concerts in 10 years, though blind; composed "Loreley," "The Lost Island," and other piano pieces; played piano, pupil of J. W. Hill, Boston, later of Hullah, Clara Schumann, Bruckner, and Liszt. B. Feb. 17, 1855, Haverhill, Mass.; add. Boston.

Perry (George Frederick) composed the oratorios "The Death of Abel," "Elijah and the Priests of Baal," "The Fall of Jerusalem," "Belshazzar's Feast," the opera "Morning, Noon, and Night"; played organ; directed music at the London Haymarket Theatre; conducted concerts of the Sacred Harmonic Society. B. 1793, Norwich; d. Mar. 4, 1862, London.

Persiani (Fanny) sang sop. in opera with distinction, debut at Leghorn, 1832, soon becoming a favourite in Naples, Paris, and London. "Lucia," which Donizetti composed for her, was her favourite rôle, but she was heard in "Gazza Ladra," "L'Elisire d'Amore," "Puritani," "Don Giovanni," etc. Daughter of Nicolo Tacchinardi, who

was her teacher, she married Giuseppe Persiani, a composer, who may have aided in perfecting her technique. B. Oct. 4, 1812, Rome; d. May 3, 1867, Passy.

Persuis, de (Louis Luc Loiseau), conducted at Napoleon's court concerts, and from 1810 at the Académie, then became inspector general of music, and from 1817 to 1819, conductor of the Opéra; composed "Jerusalem delivrée" and other operas, "Le Carnaval de Venise" and other ballets; chevalier of the Legion of Honor and of the Order of St. Michael; pupil of his father, who was attached to the Metz Cathedral. B. July 4, 1769, Metz; d. Dec. 20, 1819, Paris.

Perti (Giacomo Antonio) composed "Atide," 1679; "Oreste," 1681; "Laodicea e Berenice," 1695, and other operas; four Passions, "Abramo," and eight other oratories; chapelmaster at Bologna, of San Petronio from 1696; friend of Padre Martini and Pope Benedict XIV; pupil of Father Lorenzo Perti, S. J., later of Father Petronio Franceschini. B. June 6, 1661, Bologna; d. April 10, 1756, Bologna.

Pesante. *It.* "Heavy." Indicates that a passage is to be played with weight and impressiveness.

Pescetti (Giovanni Battista) composed the operas "Dorinda," 1729; "Diana and Endymion," London, 1838, and other operas, the oratorio "Gionata," church music, harpsichord sonatas; pupil of Lotti. B. 1704, Venice; d. about 1766.

Peschka (Minna Leutner) sang sop. in English and American music festivals, 1872–83, debut in opera as Agathe, Breslau, 1856; pupil of Prosch and Mme. Bockholtz Falconi. B. Vienna, Oct. 25, 1839; d. Jan. 12, 1890, Wiesbaden.

Pessard (Emile Louis Fortuné) composed "Le Capitaine Fracasse," Paris Théâtre Lyrique, 1878; "Tabarin," Paris Grand Opéra, 1885; "La Dame de Trefle," Bouffes, 1898, and other dramatic works, songs, church and chamber music; music director St. Denis Institution of the Legion of Honor; professor of Harmony, Paris Conservatoire, inspector of singing, Paris public schools; pupil of the Paris Conservatoire, where he won the prix de Rome, 1866, with his cantata "Dalila." B. May 29, 1843, Paris; add. Paris.

Peter, St. Sir Julius Benedict's oratorio, to book by Chorley, was first performed Sept. 2, 1870, at the Birmingham Festival.

Peters (Carl Friedrich) began the issue of "Edition Peters," Leipsic, 1814, when he bought Kühnel and Hoffmeister's "Bureau de Musique," publishing classical music in clear correct print at popular prices. Dr. Max Abraham, who became proprietor, 1863, founded the Leipsic "Bibliothek Peters," 1893, a free musical library now belonging to the municipality by bequest of Dr. Abraham, who died, 1900.

Petit Mesure à Deux Temps. *Fr.* 2–4 time.

Petite Flute. Piccolo FLUTE.

Petreius (Johann) published music in Nuremberg, 1536–44. B. Langendorf, Franconia; d. Mar. 18, 1550, Nuremberg.

Petrella (Enrico) composed "Marco Visconti," La Scala, Milan, 1854; "Ione," 1858; "I promessi sposi," 1869; "Giovanna II di Napoli," 1869; "Bianca Orsini," Naples, 1870; and other operas once popular in Italy; pupil of Bellini, Ruggi, and Zingarelli at the Naples Conservatory. B. Dec. 1, 1813, Palermo; d. April 7, 1877, Genoa.

Petri (Henri Wilhelm) composed violin solos and songs; organized an excellent string quartet; served as concertmeister at the Gewandhaus, Leipsic, and to the Dresden Chapel Royal; pupil of Joachim. B. Zeyst, near Utrecht, April 5, 1856; add. Dresden.

Petrie (George) made a collection of 1582 Irish folksongs, published by Boosey on behalf of the Irish Literary Society and edited by Sir C. V. Stanford; provided Tom Moore with some Irish melodies. B. 1789, Dublin; d. Jan. 17, 1866, Dublin.

Petrucci, dei (Ottaviano) invented the art of printing music from mov-

able types, although he used a double process, printing first the lines of the staff and adding the notes by a second impression. The Venetian Republic granted him a 20 years' monopoly of his invention, 1498, and in 1513 Pope Leo X gave him a 15 years' monopoly in the States of the Church. His publications numbered not less than 18, including songs, masses, motets, etc., in Measured Music and a few in Lute Tablature, all of which are now highly valued, and are characterized by extreme accuracy of register and typographical beauty. B. June 18, 1466, Fossombrone, between Ancona and Urbino; d. May 7, 1539, Rome.

Pettit (Walter) played 'cello in London orchestras, and from 1876 in Queen Victoria's private band; pupil Royal Academy of Music. B. Mar. 14, 1835, London; d. Dec. 11, 1882, London.

Petto. *It.* "Chest," hence **Voce Di**, the chest voice.

Peu à Peu. *Fr.* Little by little.

Petzmayer (Johann) played zither; became chamber musician to Duke Max of Bavaria. B. 1803, Vienna; d. after 1870, Munich.

Pevernage (Andreas) composed madrigals, chansons, masses, "Cantiones Sacrae"; choirmaster Antwerp Cathedral. B. Courtrai, 1543; d. July 30, 1591.

Pezze (Alessandro) played 'cello; taught Royal Academy of Music, London; pupil Milan Conservatory. B. Aug. 11, 1835, Milan; add. London.

Pezzi. *It.* "Pieces," as **Concertanti**, concert pieces; **Di Bravura**, display pieces.

P. F. serves as the abbreviation for Pianoforte; piano, forte; and Più-forte.

Pfeife. *Ger.* Fife, pipe, little flute.

Pfeifenwerk. *Ger.* An organ's pipe-work.

Pfeiffer (Georges Jean) composed the oratorio "Agar," the symphonic poem "Jeanne d'Arc," the overture "Le Cid," a symphony, chamber music, the operettas "Capitaine Roche," "L'Enclume"; succeeded his father as member of the house of Pleyel, Wolff et Cie, Paris. B. Dec. 12, 1835, Versailles; d. Feb. 14, 1908, Paris.

Pfitzner (Hans) composed "Der arme Heinrich," Mainz, 1895; "Die Rose vom Liebesgarten," Elberfeld, 1901, incidental music for plays by Ibsen, etc., songs, chamber music, a 'cello sonata; taught Stern Conservatory; conducted at Berlin theatres; pupil of his father, a conductor at the Frankfort Stadttheatre, and of the Hoch Conservatory. B. May 5, 1869, Moscow; add. Berlin.

Phalèse (Pierre) founded a music publishing business at Louvain, 1545, at first issuing Lute Music, and in 1570 establishing his plant in Antwerp, after which the house was known as "Pierre Phalèse et Jean Bellere." B. 1510, Louvain; d. 1573. The business was continued by his descendants until 1674.

Phantasie. *Ger.* Fantasia.

Philadelphia Operatic Society was founded in 1906–7 for the study and presentation of grand operas by local musicians and singers. John Curtis was elected as president of the association, which in 1908 had a membership of more than 500, and S. Behrens conductor. "Faust" was given in the spring of 1907 in the Academy of Music to an audience which completely filled the house, and "Aïda" was then put in rehearsal. At performances on Nov. 7 and Nov. 12, the casts were: Aïda, Mildred Faas, Isabel Buchanan; Amneris, Clara Yocum-Joyce, Virginia Bisler; High Priestess, Edna L. Crider, Elizabeth D. Nash; Rhadames, Charles W. Tamme, Frederic C. Fremantle; Ramfis, Henri G. Scott, Frederic Ayres; Amonasro, George Russell Strauss, W. Preston Tyler; King, Lewis J. Howell, T. Foster Why; Messenger, John H. Cromie, Jr., John P. Morris. Seats for these performances were sold by subscription. Then the society put "Martha," "Lohengrin," and "The Huguenots" in rehearsal, and planned to give "Faust," "Aïda," "Martha," "Lohengrin," and "The Huguenots" in 1908–9. The orchestra consisted of 80 members of the Philadelphia Orchestra. **Philadelphia Orchestra had**

completed its eighth season in 1908, having been formed for the purpose of giving symphony concerts in that city. F. Scheel was the conductor for a time, but in 1907 Carl POHLIG became conductor. The difficulty of maintaining an orchestra of symphonic proportions was increased, because of the geographical position of the city, which makes it in a way dependent upon New York, or easy of invasion from New York, and by reason of the facts that a series of concerts by the Boston Symphony Orchestra, as well as the occasional performances by the opera company from the Metropolitan Opera House had long been established features of the winter season. The orchestra, however, returned the compliment by giving concerts in New York City, although a season in Boston has not been undertaken thus far. The Philadelphia Orchestra Association, which guarantees the expenses, had for its officers in 1908, Alex Van Rensselaer, president; Thomas McKean, vice-president; Andrew Wheeler, Jr., secretary; Arthur E. Newbold, treasurer. Opera performances were given at the **Academy of Music**, but the rival **Hammerstein Opera House** was expected to open for the season of 1908–9.

Philémon et Baucis. Charles F. Gounod's three-act opéra comique, to book by Barbier and Carré, was first performed Feb. 18, 1860, at the Paris Théâtre Lyrique. As revised for the Opéra Comique it was reduced to two acts. Jupiter and Vulcan have descended to punish the Phrygians for their impiety, reported in Olympus by Mercury; and they take shelter in the cottage of Philémon and Baucis, an aged couple whose evident happiness delights the gods. At supper Jupiter's milk turns to wine, and Philémon and Baucis, thus aware that they are in the presence of the god, are overcome with awe. Their fears are calmed, however, and when Jupiter has promised to grant Baucis whatever she may wish, she asks that youth may be restored herself and husband. Jupiter thereupon throws them into a profound slumber. An intermezzo follows in which the Phrygians are seen at their orgies. When Vulcan remonstrates, they jeer at him, and then Jupiter visits them with a terrible storm. The old couple awaken in a palace instead of the familiar cottage, but Philémon's rage at the amorous designs of Jupiter against the lovely Baucis causes him to curse the god and leave his home. The faithful Baucis, overcome with grief, begs the god to grant her a second wish, which he does on condition that she will yield to his wishes. Baucis wishes that she may be old again, Philémon joins in her prayer, and touched by so much devotion, Jupiter returns to Olympus, leaving them to their happiness and youth. The principal musical numbers are: Act I: "Du repos voici l'heure," Philémon and Baucis; "Étrangeres sur ces bords," Philémon, Jupiter, and Vulcan; "Au bruit des lourdes marteaux," Vulcan; "Eh, quoi parceque Mercure," Jupiter; "Ah! si je redevenais belle," Baucis; Act II: "Que m'importent de vaines scrupules?" Jupiter, "Orianate nature," Baucis; "Ne crains pas que j'oublie," Jupiter and Baucis; quartet finale.

Philidor (Jean) was the founder of the celebrated family of French musicians who bore the name, which is said to have been conferred upon his brother **Michael**, a cremorne player, by Louis XIII, who compared him to the famous oboist Filidori. The family name of the brothers was Danican. Michael, a native of Dauphine, who died without children, continued to be called Danican, but the sons of the other brother assumed the name of Philidor. Michael who entered the king's service, 1651, d. about 1659. Jean, who had played in the king's military band, d. Sept. 8, 1679, Paris. **Alexandre** played bass cremorne and marine trumpet, royal band. 1679–83; son of JEAN. **André "L'Aîné"** composed "Le Canal de Versailles," 1687, a divertisement, "La Princesse de Crête," an opera ballet, 1688; made collections of dance music, part of which is still preserved in the **Paris**

Conservatoire library; played bassoon, cremorne, oboe, etc., in the King's band in succession to his Uncle MICHAEL. B. about 1647; son of JEAN; d. Aug. 11, 1730, Dreux. This Philidor was the father of 21 children, including ANNE, **Michael**, and **François**, all musicians, and by his second marriage with Elizabeth Le Roy, of the famous FRANÇOIS ANDRÉ. **Jacques "Le Cadet"** composed marches for drums and kettle-drums, dance music, airs for oboe; became chamber musician to, and favourite of, Louis XIV, who gave him a small estate at Versailles. B. May 5, 1657, Paris; son of JEAN; d. May 27, 1708, Versailles. 12 children of this Philidor and Elizabeth Hanique, his wife, included four musicians, Pierre, Jacques, François, Nicholas. **Anne** composed the pastorales "L'Amour vainqueur," "Diane et Endymion," "Danae"; founded the Paris Concerts Spirituels, which he conducted 1725–27; was Louis XIV's favourite oboist. B. April 11, 1681, Paris; son of ANDRÉ "L'AINÉ"; d. Oct. 8, 1728, Paris. **François André Danican** distinguished himself equally in the art of music and the game of chess. Pupil in harmony of CAMPRA, he became famous as a chess player in London, where he published his "Analyse du jeu des échecs" in 1749, and won three games against the most skilful members of the London Chess Club, played simultaneously and without seeing the boards. Recalled to France by Diderot and other friends, 1754, he composed the motet "Lauda Jerusalem" hoping to obtain the appointment of Surintendant de la musique du roi, but failing in this, devoted himself to "Blais le Savetier," an opéra comique which proved a complete success, 1759, and following this with a long series of works of which the most notable were "Le Sorcier," "Tom Jones," 1765, the latter containing a famous unaccompanied quartet, "Le Marechal," which contained the first "air descriptif"; "Le Diable à quatre," which had 200 performances, and the grand opera "Ernelinde," generally considered his best work, produced Nov. 24, 1767, at the Paris Opéra, later as "Sandomir." In 1792, having retained an almost unrivalled degree of popularity in the French theatres during many years, he obtained permission to fulfil a chess engagement in England, but was classed as an emigré, and died before his family was able to have his name removed from the proscribed list. See biography by Allen, Philadelphia, 1863. B. Sept. 7, 1726, Dreux; son of ANDRÉ "L'AINÉ"; d. Aug. 31, 1795, London.

Philp (Elizabeth) wrote "How to sing an English Ballad"; composed ballads and taught; pupil of Manuel Garcia. B. Falmouth, Eng., 1827; d. Nov. 26, 1885, London.

Philipp (Isidore) became piano professor, Paris Conservatoire, 1893, where he had won the first prize for that instrument ten years before; composed, arranged piano pieces; founded the "Societé des instruments à vent," which gave chamber concerts in Paris, 1896–1901; played piano at the principal Paris concerts. B. Sept. 2, 1863, Budapest; add. Paris.

Phillipps (Adelaide) sang con. in opera and concert, debut Milan, 1854, as Rosina, then in London English operas, Azucena, New York Academy of Music, 1856, touring Europe, then joined the Boston Ideal Opera Company, 1879, last appearance, Cincinnati, 1881; pupil of Manuel Garcia. B. 1833, Stratford-on-Avon, Eng.; d. Oct. 3, 1882, Carlsbad.

Philips (Peter) composed madrigals, first publication as "Melodia Olympica," etc., Antwerp, 1591, Cantiones Sacrae, PHALÈSE, Antwerp, 1613, dedicated to the Blessed Virgin; motets, some of the earliest of organ fugues; became organist of the Chapel Royal at Brussels, where he is supposed to have taken up residence to avoid persecution because of his adherence to the Roman Catholic faith in England; became canon of Soignies, and later of Bethune, and chaplain at the court of Archduke Albert, governor of the Netherlands, and chaplain of St. Germain, Tirlement. In

recent times there has been a revival of Philips's music by the choir of Westminster Cathedral, and much of his work has been lithographed for present use. B. England; d. after 1633.

Phillips (Arthur) composed "The Requiem, or liberty of an imprisoned royalist," 1641; "The Resurrection," 1649; played organ Bristol Cathedral, professor of Music, Oxford, but quitted the Anglican for the Roman Catholic church. B. 1605; d. Mar. 27, 1695.

Phillips (Henry) wrote "Musical and personal recollections during half a century," London, 1864; sang ballads and in oratorio with success in England and America; pupil of Sir George Smart. B. Aug. 13, 1801, Bristol; d. Nov. 8, 1876, Dalston, Eng.

Phillips (John) improved the art of stamping music on pewter plates, and published music in London, 1750, by this method. In partnership with his wife Sarah, who survived him, and was conducting the business herself in 1768.

Phillips (William Lovell) composed a symphony in F minor, music to the farce "Borrowing a Husband"; played organ, 'cello; conducted in London theatres; pupil Royal Academy of Music. B. Dec. 26, 1816, Bristol; d. Mar. 19, 1860.

Philtre. Daniel F. E. Auber's two-act opera, to book by Scribe, the subject being identical with that of Donizetti's "ELISIR D'AMORE," was first performed June 20, 1831, at the Paris Académie Royale.

Phipson (Thomas Lamb) wrote "Biographies of Celebrated Violinists," and other books on music; amateur violinist; Dr. Sc., Brussels. B. May 5, 1833, near Birmingham, Eng.

Phonascus. *L.* Word of Greek origin applied to teachers of declamation and singing.

Phonograph. Thomas A. Edison's improvement of the "graphophone," invented by Taintor of Baltimore, is of musical interest as the type of several instruments by which articulate sound may be registered and afterwards reproduced. A cylinder coated with wax is made to revolve at an even degree of speed either by clockwork or a small electrical battery. A fine steel point or needle attached to a diaphragm, which in turn is attached to a speaking trumpet or horn, is brought in contact with the cylinder, upon which it records in fine spiral lines the vibrations of sound gathered by the horn. The sounds are reproduced by again setting the cylinder in motion and permitting the needle to follow the path it has already marked out, on which the same vibrations it had previously recorded are set up in the horn, and the speech, melody, or harmony accurately reproduced. Sometimes called a "talking machine" because of its power of reproducing human speech, the Phonograph has likewise served to record for future generations the voices of the world's greatest singers. The records were made on the instrument first exhibited in 1877 on tinfoil. Permanent records were made on a hard composition in 1908, although wax was still employed for temporary records. Disks often replace cylinders as "records."

Phonometer. Instrument of measuring the vibrations of a given tone.

Phorminx. LYRE.

Phrase. Clause of a musical sentence such as may be sung with a single breath or played with a single bow stroke.

Phrasing. The utterance of a passage in music with regard to its relation and contrast, and to rhythmic and melodic punctuation. The phrasing or EXPRESSION of a work is carefully indicated in modern NOTATION by the slur, sf., etc.

Phrygian. Third of the Church MODES.

Physharmonica. Free reed organ stop; small reed organ invented by Haeckel, Vienna, 1818, to reinforce the tones of the piano, and the forerunner of the HARMONIUM.

Piacere. *It.* "At pleasure."

Piacevole. *It.* Agreeable, pleasant.

Piacevolmente. *It.* Pleasantly, lightly.

Piacimento. *It.* PIACERE.

Pianette. Diminutive PIANO.

Piangendo. *It.* "Wailing," plaintively.

Pianino. *It.* PIANETTE.

Pianissimo. *It.* As softly as possible.

Piano. *It.* Softly.

Piano à Queue. *Fr.* Grand PIANO.

Piano Carré. *Fr.* Square PIANO.

Piano Droit. *Fr.* Upright PIANO.

Piano or **Pianoforte** has become the most important of modern instruments of music except the organ, to which only it is second as a means of obtaining orchestral effect; possesses a chromatic scale of from "A to a'''' and sometimes an additional octave, and is made in a great variety of forms. Its principle is that of the dulcimer, that is to say, it consists of strings stretched across a frame attached to a sounding board and struck by hammers, but instead of the hammers being held in the hand, they are set in motion by mechanism operated from a keyboard, and called the Action. The instrument as built to-day is the product of centuries of evolution. The earlier stringed keyboard instruments, the Clavichord and Harpsichord, both capable of exquisite effects in the hands of competent performers, but operated not by hammer but by plectra and tangents, had reached nearly to perfection when, about 1709, Bartolommeo CRISTOFORI, a Florentine harpsichord maker, invented what he called a "Gravecembalo col Piano e Forte" (harpsichord with soft and loud), the first Piano. An instrument of Cristofori's, dated 1720, may be seen at the Metropolitan Museum, New York. Another, dated 1726, is preserved in the Kraus Collection, Florence. In 1716 Marius, a French harpsichord-maker, perfected what he called a "Clavecin à Malletiers" (harpsichord with hammers), and between 1716 and 1721 Schroeter, a German organist, claimed to have devised two hammer-actions. Neither, however, were as perfect mechanically as the earliest instruments of Cristofori. Silbermann made pianos or "Hammerclaviers" for Frederick the Great about 1746, which may still be seen at Potsdam, modelled after Cristofori. Stein of Augsburg, 1777, invented a hopper escapement; Sebastien ERARD, Paris, 1808, invented the "double escapement"; Alpheus Babcock, Boston, 1825, invented the single piece cast iron frame; Jonas CHICKERING, Boston, 1840, improved this single piece frame by including in it the Pin Bridge and Damper Socket Rail, and STEINWAY & Sons, New York, 1859, produced a single piece cast frame with a double overstrung scale. The importance of these frames will be understood when it is stated that the tension of strings in a modern Piano varies between 24,000 and 40,000 pounds. A score of makers have devoted time toward the perfection of the action. The universal popularity of the Piano as a household instrument has made it so familiar that a detailed description of the mechanism may be safely omitted. It will suffice to add that piano manufacturers are quick to adopt each other's improvements, and where they are protected by patent, to adapt them, so that as between a dozen or so of instruments by modern makers in various parts of the world, sold at the same price, the layman will detect but little difference. The preference for this or the other make expressed by visiting virtuosi may be wholly ignored, since they sign testimonials for whatever manufacturer they may be employed by for the time being, and it sometimes happens that such testimonials from the same artist are held by three or four different manufacturers.

Pianograph. Machine invented by Guerin for recording music as it is performed on the piano.

Pianola. E. S. Votey's invention, New York, 1897, consists of a pneumatic mechanism by means of which notes cut in a roll of paper may be played on the piano. The power of the tone, the speed, and, since the invention of secondary attachments, the melody may be controlled by the performer. The Pianola may be either a detachable part or built within the case of an upright piano which may then be adjusted by levers for either Pianola or manual playing. The air pressure is obtained by treddles in

either case. In 1908 there were several varieties of mechanical piano players on the market constructed on the Pianola principle. The perforated sheets then included thousands of compositions ranging from Beethoven's symphonies to the latest "ragtime" coon songs. It may be observed that while these instruments have opened the world of music to a multitude of people who have lacked opportunities for acquiring piano technique, even though "readings" by various celebrities are carefully observed by the performer, the delicate shades of expression, which are the soul of music, can be produced by musicians only.

Piano Organ. Variety of BARREL organ.

Piano Score. Vocal or orchestral music arranged for the piano.

Piano Violin. H. C. Baudet's invention, Paris, 1865, by which tones resembling in Timbre those of the violin were obtained from a keyboard instrument, was based on the principle of the hurdy-gurdy. As in the piano, there were wire strings to each note, arranged as in an upright, and to each string, near its nodal point, was affixed a stiff piece of catgut. A revolving roller set up a vibration in the catgut by which it was communicated to the string. This instrument, which bore the above title in England, was known in France as the Piano Quatuor. As early as 1610, Hans Haydn, of Nuremberg, invented a "Geigenwerk" which was an attempt to obtain violin tone from a keyboard instrument, and numerous inventions were announced in intervening years.

Piatti. *It.* CYMBALS.

Piatti (Alfredo Carlo) composed three concertos and other music for 'cello; songs, chamber music; wrote method for 'cello; played 'cello at the principal London concerts from May 31, 1844, when he made his first appearance there, with Joachim (with whom he celebrated his jubilee 50 years later); pupil of his great uncle Zanetti, later of Merighi at the Milan Conservatory. B. Jan. 8, 1822, Bergamo; d. July 18, 1901, near Bergamo.

Pibcorn. Small Welsh pipe.

Pibroch. Martial bagpipe music of the Scotch Highlands, usually consisting of an air twice played, then followed by variations.

Piccinni (Niccola) rivalled Gluck in popular favor as a composer of opera in Paris; composed "La Cecchina," Rome, 1760, which became the world's favourite opera buffa; "I viaggiatori," 1774, which attained almost equal success, and in all 133 dramatic works; three oratorios, a mass, and other church music. Son of a church musician, by the advice of the Bishop of Bari, he was placed in the Naples Conservatory of San Onofrio at 14, became the pupil of Leo and Durante and after 12 years' study produced his first comic opera "Le Donne dispettose," Naples, 1755. It was remarkably successful, and led to the production of his "Le Gelosie," and "Il Curioso del proprio danno," and the serious operas, "Alessandro nell' Indie" and "Zenobia." In 1856 he married his pupil, Vincenza Sibilla, who was gifted with beauty and an excellent voice, although Piccinni would not permit her to sing in opera. After the great furore caused in Rome by his "La Cecchina," he composed a setting of "L'Olimpiade" and half a dozen other works, but was driven from the Roman stage by Anfossi, his former pupil. Serious illness followed this defeat, but the following year the favourable reception accorded his "I viaggiatori" in Naples restored his confidence in his powers, and in 1776 he accepted an offer of 6000 francs per annum and his expenses from Paris. "Roland," 1778, was his first French opera. During the semi-political disputes between the Glucks and the Piccinnists, Piccinni kept out of sight as much as possible. His genuine admiration of Gluck was proved by an unsuccessful attempt after that composer's death to raise funds for a monument to his memory. However, the war kept up, especially when Piccinni was made director of an Italian company, and thus had an opportunity of presenting the best of his earlier works. Finally the management of

the Opéra ordered operas from both Piccinni and Gluck on "Iphigene en Tauride." Gluck's work was first produced with complete success, and when Piccinni's work had its first performance, Jan. 23, 1781, although it received 17 consecutive performances, it became known as "Iphigenie en Champagne," from the fact that Mlle. Laguerre, who sang the title rôle, had been tipsy. Piccinni's next successful work was "Didon," Oct. 16, 1783, performed 250 times up to 1826, when it was shelved. This came out after Gluck's departure from Paris, when Sacchini headed the opposition. When Sacchini died, Piccinni, in no wise embittered by the rivalry between them, pronounced a eulogy at his funeral. On the failure of his serious opera, "Clytemnestra," just on the eve of the French Revolution, Piccinni retired to Naples, where he was given a court appointment, produced the oratorio "Jonathan" and the comic opera "La Serva onorata." Suspected of favouring the revolutionary party, he withdrew to Venice, where he produced two operas, then returning to Naples, was cast into prison as a political suspect, where he remained four years. In 1798 he returned to Paris, was highly honoured at the Conservatoire, and presented with 5000 francs. A small pension was granted him, but the finances of the government were uncertain, and Piccinni was reduced to want. He suffered a paralytic stroke. When recovered, he was made an inspector at the Conservatoire, but died a few months later. Beyond giving greater length and variety to the duet and more importance to the finale, Piccinni exerted no influence upon opera. Besides the works named, those of chief importance were: "Il Rè pastore," 1760; "Le fait meprise," 1779; "Atys," 1780; "Le dormeur eveillé" and "Le faux Lord," 1783. B. Jan. 16, 1728, Bari, Naples; d. May 7, 1800, Paris. **Ludovic** became chapelmaster at Stockholm. B. 1766, Naples; son of NICCOLA; d. July 31, 1827, Paris. **Louis Alexandre** composed 25 comic operas and 200 stage pieces. B. Sept. 10, 1779, Paris; natural son of Giuseppe, oldest son of NICCOLA; d. April 24, 1850, Paris.

Picciolo. *It.* "Little," as **Violino,** small violin.

Piccolellis, di (Giovanni) wrote "Liutai Antichi e Moderni," a valuable illustrated history of the violin and its makers, of all nationalities, Florence, 1885, and a paper on the authenticity of the bow instruments preserved in the Royal Musical Institute of Florence, 1889.

Piccolo. Small or Octave FLUTE; organ stop of wood pipes of two-foot length.

Piccolo Violino. KIT.

Piccolomini (Marietta) sang sop. in opera, debut London, 1856, in first performance there of "Traviata," where her Violetta was the subject of heated newspaper controversy; was pretty, realistic, but possessed not more than one and one-half octaves, later sang in Paris Théâtre des Italiens, in America, 1858; repertoire including Zerlina, Susanna, Arline, Amina; pupil of Mazzarelli and Romani, Florence, where she sang Lucrezia as early as 1852. B. 1836, Sienna; m. Marquis Gaetani della Fargia; d. 1899, Florence.

Picco Pipe. Small three-holed wooden whistle, so named after a blind Italian peasant who played it in London, 1856, obtaining a range of three octaves.

Pichel (Wenzel) composed 88 symphonies, 25 operas, 14 masses, 148 Baryton soli, in all nearly 700 works; played violin; became composer to Archduke Ferdinand at Milan until the French occupation of that city, then accompanied him to Vienna, pupil of Segert. B. Bechin, Tabor, Bohemia, Sept. 25, 1741; d. Jan. 23, 1805, Vienna.

Pièce. *Fr.* Musical composition, as "SUITE de pièces."

Pieds. *Fr.* FEET.

Piena. *It.* Full, as a piena orchestra, grand orchestra.

Pierné (Henri Constant Gabriel) composed the operas "La Vendée," Lyons, 1897; "La Fille de Tabarin," Paris Opéra Comique, 1901; the sym-

phonic poem with chorus, "L'an Mil," and "Croisade des Enfants," 1905; became organist Ste. Clotilde, Paris, in succession to César Franck, 1890; pupil of the Paris Conservatoire, where he won prizes for solfège, piano, harmony and counterpoint, and in 1881 the prix de Rome with his "Edith." Other works to be noted: "Les Elfes," "Le Collier de Saphirs" (pantomime), incidental music to "Izeyl," "Salome," "La Princesse Lointaine," the one-act opera "La coupe enchantée," Opéra Comique, 1895; the lyric episode "Nuit de Nöel," concertstück for harp and orchestra, "Serenade," "Marche des petits soldats de plomb," the chorus "Pandora," and music to "La Samaritaine." B. Aug. 16, 1863, Metz; add. Paris.

Pierre (Constant Victor Désiré) assistant secretary of the Paris Conservatoire, 1900; wrote "Le Concert-Spirituel, 1725–1790," crowned by the Institut, 1900; "Le Conservatoire national de musique et de declamation," and other valuable historical books; edited "Monde Musicale"; in early life a bassoon player. B. Aug. 24, 1855, Paris; add. Paris.

Pierson or **Pearson (Henry Hugo)** composed the operas "Der Elfensieg," "Leila," "Contarini," "Fenice"; the oratorios "Jerusalem," Norwich Festival, 1852, "Hezekiah," setting of the second part of "Faust," overtures to "Macbeth," "As You Like It," and "Romeo and Juliet," the part song, "Ye Mariners of England," songs; became Reid professor of music at Edinburgh, 1844, but soon resigned and settled in Leipsic, where he had been a pupil of Rink, Tomaschek, and Reissiger; played piano and organ. B. April 12, 1815, Oxford; d. Jan. 28, 1873, Leipsic.

Pieterez (Adrian) built organs in Belgium; one at Delft, 1455.

Pietosamente. *It.* Tenderly, with pity.

Pietoso. *It.* With pity.

Pietro il Grande. Louis Antoine Jullien's opera, to book by Ryan and Maggioni, was first performed Aug. 17, 1852, at Covent Garden, London.

Piffarari. Piffero players.

Pifferino. *It.* Little PIFFERO.

Piffero. Obsolete Italian bagpipe; oboe.

Piggott (Francis) played organ, Eng. Chapel Royal; composed anthems; organist, Magdalen College, Oxford, 1686; d. May 15, 1704, when he was succeeded by his son, J. Piggott.

Pileata. *L.* "Capped" or stopped organ pipes.

Pilgrime von Mekka. Christoph Willibald Gluck's comic opera, based on Dancourt's "Rencontre imprevue," was first performed, 1764, at Schönbrunn.

Pilkington (Francis) composed four-part songs and airs, 1604; three, four, and five-part madrigals, 1613, and a second set of madrigals, 1624; lutenist and singer at Chester Cathedral, where he eventually took orders and became precentor. B. Lancaster; d. after 1624.

Pinafore. Sir Arthur Sullivan's comic opera, to book by W. S. Gilbert, was first performed May 25, 1878, at the Opéra Comique in London. Its popularity was so great that a "No. 2 company" was soon required in London, and in New York there were four companies performing it simultaneously at different theatres.

Pincé. *Fr.* "Pinched." PIZZICATO; harpsichord ornament.

Pinello di Gherardi (Giovanni Battista) composed songs, church music, pastorals; served in the Imperial chapel, Prague, and as chapelmaster at Dresden. B. 1540, Genoa; d. June 15, 1587, Prague.

Pinsuti (Ciro) composed 230 songs, the opera "Il Mercante di Venezia," etc., taught singing, London Royal Academy of Music; chevalier of SS. Maurice and Lazarus, and of the Crown of Italy; pupil of Bologna Conservatory and of Rossini. B. May 9, 1829, Sinalunga, Sienna; d. Mar. 10, 1888, Florence.

Pinto (Thomas) played violin and led London and Dublin concerts. B. 1714, London; m. Miss BRENT; d. 1779, Dublin. **George Frederic** composed violin music; played violin. B.

Lambeth, Sept. 25, 1786; grandson of THOMAS; d. Mar. 23, 1806, London.

Piozzi (Gabriel) composed "La Contradizzione," canzonet for sop., taught music in Bath; married the widow of Henry Thrale, thereby incurring the wrath of Dr. Johnson. B. Florence; d. 1809, Brynbela, Denbighshire, Eng.

Pipe. Probably the earliest form of musical instrument, and of prehistoric origin, the pipe has been found in various forms in every part of the world. The modern organ is merely an assemblage of pipes of different materials, lengths, and construction; all woodwind and brass instruments are but improvements on the whistles which are still a favourite toy with children. The Science of ACOUSTICS is largely interested in the study of tone production from pipes, and the wide variety of effects obtainable from open, stopped, conical, cylindrical pipes, and those in which the vibration is set up by double or single reeds, by the vibration of the lips in a mouthpiece, or the air impinging on a lip in flue pipe.

Pipe of Desire. Frederick S. Converse's one-act opera, to book by George Edward Barton, first performed Jordan Hall, Boston, Jan. 31, 1906.

Piqué. *Fr.* SPICCATO.

Pique (Louis François) made violins in Paris, the best of which, on the Stradivarius model, resemble those of Lupot. B. Roret, near Mirecourt, 1758; d. 1822, Charenton-Saint-Maurice.

Pirani, di (Eugenio) composed the symphonic poem "Heidelberg," songs; played piano; pupil of Kullak Academy and Bologna Liceo Musicale; taught in Berlin, Heidelberg, New York. B. Sept. 8, 1852, Bologna; add. New York.

Pirata. Vincenzo Bellini's two-act opera, to book by Romani, was first performed Oct. 27, 1827, at La Scala, Milan.

Pirates of Penzance. Sir Arthur Sullivan's two-act comic opera, to book by W. S. Gilbert, was first performed Dec. 31, 1879, at the Fifth Avenue Theatre, New York City.

Pirouette. Cap for the double reed in obsolete instruments of the oboe family.

Pisari (Pasquale) composed a 16-part Dixit Dominus for the papal jubilee, 1775, two eight-part and one four-part Te Deums and other church music; sang in papal choir. B. 1725, Rome; d. 1778, Rome.

Pisaroni (Benedetta Rosamunda) sang con. rôles in opera, excelling as Arsace in "Semiramide," highly popular though disfigured by smallpox; pupil of Pino, Moschini and Marchesi, and in early life high sop. B. Feb. 6, 1793, Piacenza; d. Aug. 6, 1872, Piacenza.

Pischek (Johann Baptist) sang bar. in opera and concert; chamber singer to the King of Würtemberg. B. Oct. 14, 1814, Melnick, Bohemia; d. Feb. 16, 1873, Stuttgart.

Pisendel (Georg Johann) composed for and played violin; chapelmaster to the King of Poland and concertmeister to the court of Dresden. B. Dec. 26, 1687, Franconia, Transylvania; d. Nov. 25, 1755, Dresden.

Pistocchi (Francesco Antonio Mamiliano) founded a famous singing school in Bologna; composed "Leandro," "Narcisso" and other operas; the oratorio "Maria vergine addolrata," "La fuga di S. Teresia," chapelmaster to the Margrave of Anspach; joined the Oratorians, 1715. B. 1659, Palermo; d. May 13, 1726, Bologna.

Piston. Attachment for bringing the crooks of CORNETS and other instruments into play when depressed by the fingers.

Pitch. Sounds are either high or low as the vibrations by which they are produced are higher or lower in number. The system of octave nomenclature now generally employed and used in this book is explained under the caption C, and is based upon **French** or **International** pitch, adopted by law in France, 1859, and at the Vienna Congress, 1857. This pitch, now universally adopted, except in England, gives a′ 435 double vibrations per second, or c″ 522 double vibrations. The **Philosophical** pitch used in some text-books gives a′

427 double vibrations per second. The **London Philharmonic Society** pitch, adopted 1896, gives a' 439. This pitch was arrived at after noting that the **Diapason Normal** known as French or International Pitch calculated its a' 435 at 15 degrees Cent. or 59 degrees Fahrenheit, while the temperature of the concert room is usually about 68 degrees Fahrenheit, causing a rise in the pitch of wind instruments. The pitch of the **Classical** period, also known as **Mean** pitch was a' between 415 and 429 double vibrations. Then the desire of instrument makers to increase the brilliancy of tone brought pitch to a' 454.7, which was employed at the London Philharmonic concerts of 1874, and is known as **Maximum** pitch. Handel's tuning fork, which gives a' 422.5, may be taken as the 18th century compromise between the **Chorton**, which was the church pitch, and the **Kammerton**, which was about a tone higher. The **Stuttgart** pitch, a' 440, recommended by a Congress of Physicists in Stuttgart, 1834, never came into general use.

Pitch Pipe. Pipe with movable stopper for announcing the pitch. Several varieties are made, including one with an adjustable reed, but none is equal in accuracy to a set of tuning forks.

Pitoni (Giuseppe Ottavio) composed a 16-part Dixit Dominus still sung at St. Peter's, Rome, in Holy Week; masses; complete services for the year; wrote a Guide to Harmony, 1689; a history of Roman chapelmasters from 1500 to 1700; was chapelmaster of the Roman Collegio di San Marco and at many Roman churches; pupil of Natale and Foggia. B. Mar. 18, 1657, Rieti; d. Feb. 1. 1743, Rome.

Pitt (Percy) composed incidental music to Stephen Phillips's "Paolo and Francesca," 1902, overture to "Taming of the Shrew," the symphonic poem "Le sang des Crépuscules," "The Blessed Damozel" for soli, chorus, and orchestra, a sinfonietta for the Birmingham Festival, 1906; became organist at Queen's Hall, 1896, general adviser and assistant conductor, Covent Garden, London, 1902; pupil of Reinecke, Jadassohn, Rheinberger. B. Jan. 4, 1870, London; add. London.

Pittman (Josiah) played organ; cembalist at London opera houses; arranged opera in piano score; wrote "The People in Church," 1858; pupil of Goodman, S. S. Wesley, Moscheles. B. Sept. 3, 1816; d. April 23, 1886, London.

Pittrich (G. Washington) composed the one-act opera "Marga," Dresden, 1894; clarinet concerto; became conductor Cologne Opera, 1899; pupil of Dresden Conservatory. B. Feb. 22, 1870, Dresden; add. Cologne.

Pittsburgh Orchestra was established, 1896, by the Art Society of Pittsburgh. There was formed from among the directors of the Art Society an "Orchestral Committee" which controlled the affairs of the orchestra during its 12 years' existence. The orchestra was "permanent," the musicians being engaged for the season under contract to give it their entire time. During the first four seasons 10 pairs of concerts were given in Pittsburgh; during the five following seasons 18 pairs were given; latterly 15 pairs have been given. At the close of the season of 1906–7, 724 concerts had been given, 350 in Pittsburgh, the rest on tour. The first "Orchestra Committee" consisted of Beveridge Webster, chairman, John Caldwell, Thomas C. L. Lazear, W. C. Lyne, and Charles W. Scovel. The first guarantors were D. Herbert Hostetter, H. C. Frick, John B. Jackson, William McConway, William L. Abbott, C. B. Shea, B. Frank Weyman, Reuben Miller, E. M. Ferguson, J. C. Holmes, Thomas C. Jenkins, J. E. Schwartz, C. L. Magee, Robert Pitcairn, Durbin Horne, J. J. Vandergrift, George Westinghouse, Jr., William N. Frew, Joseph Albree, Charles B. McLean, Joseph T. Speer, and Edward A. Woods. The orchestra has had three conductors: Frederick Archer, 1896–98; Victor Herbert, 1898–1904; Emil Paur, 1904–7. Mr. Paur was elected conductor for another term of three years from 1907 to 1910. The sale of season tickets for the season of 1907–8 was the largest

in many years. The orchestra committee in 1908 was: J. I. Buchanan, chairman; J. B. Shea, Wm. McConway, Edwin Z. Smith, James H. Park, and Wm. C. Hamilton. Following is a list of guarantors for the seasons 1907–10. Each guarantor assumed $1000 yearly for the three years, thus making a reserve fund of $44,000 each year out of which any deficit may be paid: Louis T. Brown, J. I. Buchanan, Dallas C. Buyers, Harmar D. Denny, Dispatch Publishing Company, Herbert Du Puy, John Eaton, J. B. Finley, William Flinn, W. N. Frew, J. M. Guffey, Robert C. Hall, S. Hamilton, H. J. Heinz, D. Herbert Hostetter, John B. Jackson, T. Clifton Jenkins, B. F. Jones, Jr., Julian Kennedy, George Lauder, G. M. Laughlin, James H. Lockhart, J. M. Lockhart, William E. Lincoln, F. T. F. Lovejoy, A. W. Mellon, R. B. Mellon, W. L. Mellon, Joseph H. Moore, William McConway, J. R. McCune, F. F. Nicola, George T. Oliver, James H. Park, H. K. Porter, Henry R. Rea, J. H. Reed, J. B. Shea, W. P. Snyder, D. T. Watson, George Westinghouse, B. F. Weyman, Edward A. Woods, and Charles H. Zug. All the concerts in the regular "home series" were given in **Carnegie Music Hall.** In 1908, however, an innovation was made and the afternoon concerts held in **Exposition Music Hall.** This made possible an attendance from a larger area of population. During the last two seasons occasional evening concerts were given down town at popular prices. Saturday evening concerts were added for those weeks when a regular pair of concerts was not given.

Più. *It.* More.

Pius X deserves a place in this work because of his important decree requiring the restoration of the Gregorian Song in the services of the Roman Catholic Church, and the appointment of a Papal Commission, 1904, to prepare a new Official Edition of liturgical music; sweeping reforms which mean greater dignity and solemnity to the services of the church hereafter. Grandson of a soldier in the Papal army, until elevated to the papacy, his whole life was spent in Northern Italy. He studied at Treviso and Padua, was ordained to the priesthood in 1858, and in 1875 was made chancellor of his diocese and vicar capitular. In 1884 he was nominated bishop of Mantua by Pope Leo XIII, and in 1893 became Cardinal and Patriarch of Venice. The Italian government claimed the right, as successors of the Venetian Republic, to nominate the patriarch, but protests were not availing, and Giuseppe, Cardinal Sarto, was soon so popular with the Venetians that the opposition of the government was withdrawn. Aug. 4, 1903, after six fruitless ballots in the Sacred College, he was chosen as Supreme Pontiff in succession to Leo XIII, and took the name of Pius in token of his determination to maintain the policy of his predecessors toward the Italian government. His Holiness has always been a patron of the arts, and among his protégés was Don Lorenzo PEROSI, the priest and composer. B. Ries in Treviso, 1835; add. Rome.

Piva. *It.* Bagpipe.

Pixis (Friedrich Wilhelm) composed sonatas and trios for piano, organ music; played organ; pupil of Abbé Vogler in Mannheim, 1770. D. after 1805. **Friedrich Wilhelm** played violin; became professor in the conservatory and chapelmaster of the theatre at Prague; pupil of Ritter, Luigi, Fränzel, and of Viotti. B. 1786, Mannheim; son of FRIEDRICH WILHELM; d. Oct. 20, 1842, Prague. **Johann Peter** composed for and played piano; composed "Bibiana," 1831; and other dramatic works; taught in Paris with great success; pupil of his father, the elder FRIEDRICH WILHELM. B. 1788, Mannheim; d. Dec. 22, 1874, Baden. **Franzilla Gühringer** sang mez. sop. in opera; pupil of JOHANN PETER, who had adopted her. Pacini's "Saffo" was composed for her. B. 1816, Lichtenthal, Baden; retired on her marriage to Sig. Minofrio.

Pizz. Abbreviation of PIZZICATO.

Pizzicato. *It.* "Pinched." Indicates that the strings are to be plucked, not bowed. It is contradicted

by Arco or col Arco, meaning that the use of the bow is to be resumed.

Placidamente. *It.* Placidly, peacefully.

Placido. *It.* Placid, quiet, peaceful.

Plagal. Church MODES a fourth below the Authentic modes.

Plagal Cadence. CADENCE in which the tonic chord is preceded by the Subdominant.

Plagiaulos. *Gr.* Cross or common FLUTE.

Plaidy (Louis) became celebrated as piano teacher; wrote "Technische Studien"; pupil of Agthe (piano) and Haase (violin); from 1843 attached to the Leipsic Conservatory. B. Nov. 28, 1810, Wermsdorf, Saxony; d. Mar. 3, 1874, Grimma.

Plain Chant. PLAIN-SONG.

Plain Song is the unisonous, unmeasured music which has been employed in the ritual of the Christian church since the earliest times, and, according to modern theories, is derived from that traditional music of the Jewish people which was used in the liturgy of the Temple at Jerusalem until its destruction. The similarity of the chants still employed in the synagogues with those brought together in the great AMBROSIAN and GREGORIAN collections strengthens this theory, but aside from historic interest, Plain-Song has again become a vital study of the musicians of the Roman Catholic and Anglican churches; for in the one, a reformation authorized by the Pope is being carried on by the Order of St. Benedict, and in the other, for the past half century, there has been a tendency to return to the ritualistic music preserved, notably in the Sarum service books; in other words, the Gregorian music as introduced into England by St. Augustine. If it be assumed that Plain Song has been handed down through the Jewish-Christian congregations of Apostolic days and that it was of Templar origin, then it has served for the musical expression of man's most sacred feelings for nearly 3000 years. It is certain that in the time of St. Basil of Neo Cesarea, 363 A. D., the custom "of singing psalms together" was general, not only in the Church of Antioch, but throughout Asia and Africa, for when St. Basil was accused of using his power as bishop to introduce music as a new device in the service of God, he testified to the facts. A Jewish origin for the bulk of the earlier collections of Plain-Song might likewise account for the peculiarity of the church MODES in adhering to the Diatonic Genera of Greek Music to the exclusion of the Chromatic and Enharmonic Genera which completed their system. The earliest versions of Plain-Song melodies, though noted with Neumes and Accents, were necessarily handed down from generation to generation of churchmen, with the additional safeguard of tradition. The form had reached its highest perfection before the close of the 14th century, and the energies of churchmen to-day are being devoted to the restoration of this music as it was prior to the corruptions of the 15th, 16th, and 17th centuries. The Benedictines of Stanbrook have published a "Grammar of Plain-Song." For deeper study see the "Paleographie Musicale," issued by the Benedictines of Solesmes, "The Elements of Plain-Song," by the Plain Song Society; "Einführung in die Gregorienische Melodien," Dr. Wagner, Eng. trans. of Part I; the works of Gerbert, de Coussemaker, and Abbé Migne, and especially the works of Dom Joseph POTHIER, O.S.B.

Plain-Song and Mediæval Music Society was founded, London, 1888, as a centre for research, for the publication of facsimiles of manuscripts, foreign works of importance, and adaptations of Plain-Song to English use, to catalogue all Plain-Song and measured music in England antedating the 17th century, and to give vocal concerts illustrative of Plain-Song and Mediæval Music. The Earl of Dysart was president, and the vice-presidents were: The Bishop of Argyll, the Abbot of Farnborough, Viscount Halifax, Sir Hickman B.

Bacon, Bart., Dr. Sir F. J. Bridge, the Very Rev. Vernon Staley, and Prof. H. E. Wooldridge. Among the valuable volumes already published are the Sarum Gradual and Antiphonale.

Plainte. *Fr.* Elegy, lament.

Plaisanterie. Dances or other lively melodies, woven together as a kind of concerto for solo instrument.

Planché (James Robinson) wrote libretti for Bishop's "Maid Marian" and von Weber's "Oberon"; managed Vauxhall Gardens, 1826–27. B. London, Feb. 27, 1796; d. May 30, 1880, London.

Plançon (Pol Henri) sang bar. in opera, debut as St. Bris, Lyons, 1877; in 1883 at the Paris Opéra as Mephistopheles, later at the Metropolitan Opera House in New York, and Covent Garden, London, 1908, as the Priest in "Aïda," the Landgrave, Henry the Fowler, Pogner, etc.; possessed dramatic ability and fine stage presence; and was equally admirable as a ballad singer; pupil of Duprez and Sbriglia. B. Fumay, Ardennes, June 12, 1854; add. Paris.

Plaqué. *Fr.* Played as a chord, opposed to arpeggio.

Planquette (Robert) composed the highly successful comic opera "Les cloches de Corneville" ("Chimes of Normandy"), "Paul Jones," "Rip van Winkle," "Nell Gwynne," "The Old Guard," "La Cocarde Tricolore," "Le Talisman," "Panurge," "Mam'zelle Quat' Sous," and other dramatic works; in early life composer of songs for the Café concerts; pupil of the Paris Conservatoire. B. July 31, 1848, Paris; d. Jan. 28, 1903, Paris.

Plantade (Charles Henri) composed "Palma," "Zoe," "Le Mari de circonstance" and other operas, Requiem, Te Deum, motets, five masses; became chapelmaster to Queen Hortense of Holland; taught Paris Conservatoire; made chevalier of the Legion of Honor, 1814, by Louis XVIII. B. Oct. 14, 1764, Pontoise; d. Dec. 18, 1839, Paris.

Planté (François) played piano in successful tours of Europe; pupil of the Paris Conservatoire, where he won the first piano prize, 1850. B. Mar. 2, 1839, Orthez, Basses Pyrénées; d. Périgueux, 1898.

Planxty. Means "Lament," although sometimes the name of lively Welsh harp tunes.

Playford (John) published music in London, beginning with "The English Dancing Master," 1651 to 1684. B. 1623, Norwich; d. about 1686, London. **Henry** continued the business established by his father, JOHN, and published many works of Purcell. B. May 5, 1657; d. about 1710. **John, Jr.,** published music in London. B. 1655, Stanmore Magna, nephew of JOHN; d. 1686.

Pleasants (Thomas) played organ, became master of choristers, Norwich Cathedral. B. 1648; d. Nov. 20, 1689.

Plectrum. Small instrument of metal, shell, ivory, or hard wood employed in striking or plucking the strings of the mandolin or zither. The quill, leather, or metal jacks by which the strings of harpsichord and clavier were plucked were plectra, and the lyre was played with a plectrum.

Plein Jeu. *Fr.* With full power.

Pleyel (Ignaz Joseph) founded the piano business, now known as PLEYEL WOLFF ET CIE; published the first complete set of Haydn's string quartets; was himself among the most prolific of composers, having been the author of 29 symphonies, five books of quartets, the opera "Iphigenia in Aulide," Naples, 1785, and a prodigious quantity of smaller works. The favourite pupil of Haydn, he became chapelmaster at Strasburg Cathedral, 1789, conducted opposition concerts to those of Salomon, London, 1792, and settled in Paris, 1800. B. Ruppersthal, Lower Austria, June 1, 1757; d. Nov. 14, 1831, near Paris. **Camille** succeeded to the business established by his father IGNAZ JOSEPH; composed; pupil of his father and Dussek. B. Strasburg, Dec. 18, 1788; d. May 4, 1855, Paris. **Marie Felicité Denise Moke** played piano with distinguished success in the chief music centres of Europe; pupil of Herz, Moscheles, Kalkbrenner; admired by Mendelssohn and Liszt, loved by Berlioz; taught at Brussels Conservatoire. B.

July 4, 1811; m. CAMILLE; d. Mar. 30, 1875, near Brussels.

Pleyel Wolff et Cie manufacture pianos in Paris, where the business was established in 1807 by IGNAZ JOSEPH PLEYEL, through whom it passed to his son Camille, and in 1855 to August Wolff. Chopin's Paris debut took place at Pleyel's rooms. The head of the house in 1908 was M. A. Wolff.

Plica. *L.* "Fold." Obsolete ornament described in the reprints of Gerbert and de Coussemaker.

Plunkett (Catherine) was one of the earliest professional violinists of her sex, and gave successful concerts in Dublin and London, 1742–44. B. 1725, Dublin; d. after 1744.

Plures ex Una. *L.* "Many from one." One name for CANON.

Plus. *Fr.* More.

Pneuma. NEUMA.

Pneumatic Bellows. Wind bellows facilitating action of organ keys.

Pneumatic Organ. One in which the wind pressure is maintained by bellows or fans, as opposed to the Hydraulicon, where the pressure was obtained by water power.

Pocetta. *It.* POCHETTE or KIT.

Pochette or Poche. *Fr.* Small fiddle used by dancing masters, so called from being carried in the pocket. KIT.

Pochetto. *It.* "A little."

Pockrich (Richard) gave HARMONICA concerts in Dublin, 1743–44. B. 1690, Derrylusk, Ireland; d. 1759, London.

Poco a Poco. *It.* "Little by little."

Poggiato. *It.* Dwelt upon or leant upon.

Poglietti (Alessandro) composed 12 organ Ricercari, a suite on the Hungarian rebellion of 1671, interesting as an early bit of PROGRAMME MUSIC; songs, works for clavier and organ; was organist at the Vienna Imperial chapel, 1661–83, and a Count Palatine. Killed, 1683, during the siege of Vienna, by the Turks.

Pohl (Carl Ferdinand) wrote "Mozart und Haydn in London," and a history of the Vienna Gesellschaft der Musikfreunde and its Conservatory, of which institution he became archivist and librarian, 1866. B. Sept. 6, 1819, Darmstadt; d. April 28, 1887, Vienna.

Pohl (Dr. Richard) wrote books on Wagner, Liszt, Berlioz, and his own biography, music criticism; championed Wagner, as an editor of the "Neue Zeitschrift fur Musik." B. Sept. 12, 1826, Leipsic; d. Dec. 17, 1896, Baden-Baden.

Pohlenz (Christian August) composed part songs, piano polonaises; was cantor of the Thomasschule, director of the Leipsic Musikverein and Singakademie; played organ Thomaskirche. B. Saalgast, Lower Austria, July 3, 1790; d. Mar. 10, 1843, Leipsic.

Pohlig (Carl) composed the symphonic poem in four movements "Per Aspera ad Astra," Stuttgart, 1902; became conductor of the PHILADELPHIA ORCHESTRA, 1907. Pupil of Franz Liszt at Weimar, he accompanied that master in his tripart sojourns at Rome, Weimar, and Budapest, with E. d'Albert and Reisenauer, and toured as piano virtuoso. He next became conductor at Vienna, London, Coburg, Stuttgart, and Berlin. B. Feb. 10, 1864, Teplitz, Bohemia; add. Philadelphia.

Poi. *It.* "Then," as **Piano Poi Forte,** "soft, then loud."

Poia. Arthur Nevin's three-act grand opera, to book by Randolph Hartley, was first performed in concert form in Pittsburg, Jan. 16, 1907, and accepted for the Berlin Opera House, 1909. The characters are: Poia, an Indian brave, ten.; Natoya, a chief's daughter, sop.; Nenahu, a medicine woman, con.; Sumatsi, a wicked warrior, bar.; Natosi, God of the Sun, bass; Episua, the Morning Star, mez. sop.

Point de Repos. *Fr.* Pause.

Point d'Orgue. *Fr.* "Organ Point," or PEDAL POINT.

Poise (Jean Alexandre Ferdinand) composed "Bonsoir Voisin," 1853, "Le Roi Don Pèdre," Opéra Comique, 1857; "L'Amour Medecin," 1880, "Le Médecin malgré lui," 1887, and other popular operas, the oratorio

"Cecilie," Dijon, 1888; pupil of the Paris Conservatoire. B. June 3, 1828, Nimes; d. May 13, 1892, Paris.

Poitrine. *Fr.* Chest.

Polacca. *It.* "Polish." Vocal or instrumental compositions in the style of the Polonaise.

Polaroli or Pollarolo (Carl Francesco) composed "Roderico," Milan, 1684; "Semiramide," Venice, 1714, in all 68 operas, three oratorios, church music; vice chapelmaster in St. Mark's, Venice, where he was a chorister in boyhood. B. 1653, Brescia; d. 1722, Venice. **Antonio** composed "Aristeo," Venice, 1700, and other operas, son and pupil of CARLO FRANCESCO, and chapelmaster at St. Mark's, 1740. B. 1680, Venice; d. May 4, 1746, Venice.

Pole (Dr. William) composed an eight-part motet, Chester Festival, 1882, Psalm c; wrote "The Philosophy of Music," etc.; professor of civil engineering. B. April 22, 1814, Birmingham; d. Dec. 30, 1900, London.

Polka. Lively dance in 2–4 time and of universal popularity, said to have been invented, 1830, by Anna Slezak, a farm servant at Elbeteinitz, Bohemia.

Polledro (Giovanni Battista) composed a mass with orchestra, sinfonia, pastorale, miserere, two violin concertos, chamber music; played violin, became director general of the Turin royal orchestra. B. June 10, 1781, Piova near Turin; d. Aug. 15, 1853, Piova.

Pollini (Edward) sang ten. and later bar. in opera; became impresario of the Hamburg Opera. B. Cologne, Dec. 18, 1838; real name Pohl; m. Bianca Bianchi; d. Nov. 27, 1897, Hamburg.

Pollini (Francesco Giuseppe) composed a Stabat Mater, piano music; was first to write piano music on three staves; played piano; taught Milan; pupil of Mozart and Zingarelli. B. 1763, Lubiano, Illyra; d. Sept. 17, 1846, Milan.

Pollitzer (Adolphe) composed 10 caprices for violin; taught violin in London Academy of Music, of which he became principal, 1890; pupil of Böhm and Preyer. B. July 23, 1832, Budapest; d. Nov. 14, 1900, London.

Polly. John Gay's ballad opera, written as a second part to the BEGGAR'S OPERA, was first performed, 1777, at the Haymarket Theatre, London, having been forbidden by the Lord Chamberlain when originally placed in rehearsal.

Polo. Spanish gypsy dance, accompanied by singing.

Polonaise. Stately Polish dance or march in moderate 3–4 time. It is said to have originated either in the Polish Christmas carols or in the march which gradually developed into a dance, which formed part of the ceremonial with which the ancient nobles celebrated the election of their kings.

Polycephalus. One of the NEUMES.

Polychord. Ten-stringed instrument not unlike a doublebass without its neck, invented by F. Hillmer, Leipsic, 1799.

Polyeucte. Gaetano Donizetti's opera, to book by Nourrit, based on Corneille's tragedy, was intended for performance, 1838, at Naples, but forbidden by the Censor, and was first performed at the Paris Grand Opéra as "Les Martyrs," trans. by Scribe, April 10, 1840. Charles F. Gounod's five-act opera, to book by Barbier and Carré, was first performed Oct. 7, 1878, at the Paris Opéra.

Polymorphous. "Many-shaped," said of invertible works.

Polyphony. *Gr.* "Many-voiced," the general term for music in contrapuntal style, where the blending of several distinct melodies is aimed at, rather than the construction of a single melody with harmonized accompaniment for other instruments or voices.

Pommer. BOMBARDO.

Pomposamente. *It.* Pompously.

Pomposo. *It.* Pompous.

Ponchielli (Amilcare) composed the operas "La GIOCONDA," 1876, Milan; "Il Figliuol prodigal," La Scala, Milan, Dec. 26, 1880; "Marion

Delorme," Mar. 17, 1885, La Scala, Milan; became chapelmaster at Bergamo, 1881. For 11 years ending 1854, Ponchielli was a pupil of the Milan Conservatory, and in 1856 his first opera, "I promessi sposi," was given at Cremona. His next works were "La Savojarda," "Roderico," "Bertrand" and "La Stella del Monte." "Promessi Sposi," when performed at the Teatro dal Verme, Milan, 1872, awakened a more than local interest in the composer, and won a commission for a ballet for La Scala. The result was the very successful "Le due Gemelle," 1873, which was published by Ricordi. Next in order came the ballet "Clarina," 1873, "Il parlatore eterno," 1873, a comedy, and the three-act piece "I Lituani," 1873, revised and again produced 10 years later as "Alduna." In 1875 his cantata for the reception of the remains of Donizetti and Mayr was performed in Bergamo. "I Mori di Valenza," said to have been composed 1878–79, was discovered in 1902 by the composer's son, but the last important work in chronological order was probably the hymn in memory of Garibaldi, 1882. B. Sept. 1, 1834, Paderno Fasolaro, Cremona; d. Jan. 16, 1886, Milan.

Poniatowski (Prince Joseph Michael Xavier Francis John) composed "Ruy Blas," "Malek Adel," "La Contessa," and other operas; sang ten., debut in the name part of his "Giovanni di Procida," La Pergola, Florence, 1838; made Senator by Napoleon III, whom he accompanied in exile to England; nephew of the Prince P., who was Marechal of France under Napoleon I. B. Feb. 20, 1816, Rome; d. July 3, 1873, Chislehurst, Eng.

Pons (José) composed oratorios, church music; became chapelmaster at Gerona Cathedral. B. 1768, Gerona, Catalonia; d. 1818, Valentia.

Ponte, da (Lorenzo) wrote books for Mozart's "NOZZE DI FIGARO," "DON GIOVANNI" and "COSI FAN TUTTI" while Latin secretary to Emperor Joseph II, and poet to the court theatre. Ponte was of Jewish parentage, but spent five years in the theological seminary of Ceneda, until youthful escapades compelled his departure for Germany. On losing the Emperor's favour, he settled in London as poet and assistant manager at the Italian opera, but a business venture soon involved him to such an extent that he was obliged to go to New York to avoid his creditors. He was interested in the operatic enterprises of Manuel Garcia and others, made several attempts to go into business in New York, Elizabeth, N. J., and Sunbury, Pa., with utter failure, but secured employment as teacher of Italian literature at Columbia College. B. Mar. 10, 1749, Ceneda, Venice; d. Aug. 17, 1838, New York.

Ponticello. *It.* "Little bridge." Bridge of instrument of the viol family; BREAK in the voice.

Pontifical Choir. That of the SISTINE CHAPEL.

Pont-Neuf. Paris bridge on which ballads were sold; hence the ballads themselves.

Poogye. Hindoo nose-flute.

Poole (Elizabeth) sang mez. sop. in English operas, touring America, 1839; possessed large repertoire, and was an excellent actress, having been on the stage since childhood. B. April 5, 1820, London; d. Jan. 14, 1906, Langley, Bucks, Eng. Another singer named Poole is referred to under the caption DICKONS.

Popper (David) composed a 'cello concerto in B minor, a 'cello school in four volumes, string quartet, Op. 74, and many solos for 'cello; played 'cello with success in many tours of Europe; taught at the Budapest Conservatory from 1896; pupil of Goltermann at the Prague Conservatory, and in early life chamber virtuoso to Prince Hohenzollern, then soloist at the Vienna court opera. B. Prague, June 18, 1846; m. SOPHIE MENTER, 1872; divorced, 1886; add. Budapest.

Popular Concerts were founded in London, 1859, by Chappell & Co. as a means of disposing of St. James Hall. At first there were miscellane-

ous programmes, then chamber music was given, and in 1903–4 they ceased to exist.

Porpora (Niccolo Antonio) became the world's greatest singing master, numbering among his pupils CAFFARELLI, FARINELLI; composed 33 to 50 operas, six oratorios, masses, and church music, 12 sonatas for violin with figured bass, 12 cantatas for single voice, published in London, 1735; "six free fugues for clavichord," etc.; conducted the London Opera in opposition to Handel. Pupil of the Naples Conservatory Sta. Maria di Loreto, where he studied with Padre Gaetano and F. Mancini, Porpora's first work to be publicly performed was his opera, "Basilio, re di Oriente." Thereafter Porpora's restlessness led him to Rome, Venice, Vienna, Dresden, London, and again to Vienna and Venice. During one of his sojourns in Vienna he had the honour, albeit unwillingly at first, of teaching JOSEPH HAYDN. At other times he figured as director of the Venice Conservatory of "La Pieta," and of the "Ospedaletto," of the Naples Conservatory di San Onofrio and as chapelmaster of the Naples Cathedral and to the King of Poland. "Faramondo," "L'Imeneo," "Mitridate," and "Annibale" were the names of some of his most popular operas, which for years dominated the stage of every capital in Europe. B. Aug. 19, 1686, Naples; d. 1766 or 1767, Naples.

Porta (Costanzo) composed 12 masses for the Santa Casa di Loreto, motets, introits, and madrigals, chapelmaster at Onesimo, Padua, Ravenna (where Cardinal della Rovere had established a boys' school at the Santa Casa), finally returning again to Padua. Pupil of Willaert at Venice, Porta entered the Order of St. Francis and devoted practically his whole life to the music of the church. B. 1530, Cremona; d. May 26, 1601, Padua.

Porta, della (Francesco) composed psalms, motets, ricercari, villanelle; chapelmaster of Milan churches. B. about 1590, Monza; d. 1666, Milan.

Port. Scotch term for lesson or instrumental piece.

Portamento. *It.* A gliding from one note to another; lifting the voice.

Port de Voix. *Fr.* Harpsichord ornament.

Portando la Voce. *It.* Sustaining the voice, or gliding from one note to another.

Portative Organ. Portable organ, which might be caried in processions.

Portato. *It.* Lengthened, sustained.

Porter la Voix. *Fr.* PORTANDO.

Porter of Havre. Antonio Cagnoni's three-act opera buffa, known originally as "Papa Martin," to book by Ghislanzoni, was first performed Mar. 14, 1871, at Genoa. An English production by the Carl Rosa Company followed.

Porter (Samuel) composed services, anthems, chants; played organ Canterbury Cathedral; in boyhood chorister at St. Paul's and pupil of Dr. Greene. B. 1733, Norwich; d. Dec. 11, 1810, Canterbury. **Rev. William James** composed a service in D, anthems, chants. Son of SAMUEL.

Porter (Walter) composed madrigals, motets, and hymns; sang ten. Eng. Chapel Royal; master of choristers, Westminster Abbey, 1639. B. about 1595; d. 1659, London.

Portman (Richard) composed services, anthems, sang Eng. Chapel Royal; played organ Westminster Abbey, pupil of Orlando Gibbons. D. about 1656.

Portmann (Johann Gottlieb) wrote on theory and counterpoint and taught; court singer and cantor at Darmstadt; pupil of the Dresden Kreuzschule. B. Dec. 4, 1739, Ober-Lichtenau, Saxony; d. Sept. 30, 1798, Darmstadt.

Portogallo (Marcos Antonio da Fonseca) composed the opera "La Speranza," Lisbon, 1807 (which contains a finale since adopted as the Portuguese national hymn), "Fernando nel Messico," composed for Mrs. Billington, Rome, 1798; conducted and managed the San Carlos Theatre, Lisbon, and from 1810 music at the court of the Emperor of Brazil; founded a conservatory at Vera Cruz,

Brazil. Pupil of Borzelli and Orao, Lisbon, he accompanied Borzelli to Madrid and became accompanist at the opera at 20, then visited Italy as the protégé of the Portuguese ambassador to Spain, where he became known as Portogallo, "Portugal," on the performance of his opera, "L'Eroe Cinese," Turin, 1788. During the next 12 years, except for a flying visit to Portugal, when he was made royal chapelmaster, he was busy with operas for the various Italian theatres, including "Demofoonte," Milan, 1794, "Alceste," and "Le Nozze di Figaro," Venice, 1799. In all he composed 40 operas, 18 masses and other church music, and many farces and burlettas. B. Mar. 24, 1762, Lisbon; d. Feb. 7, 1830, Rio de Janeiro. **Simao** composed church music; became associated with his brother MARCOS ANTONIO at the court of Brazil.

Posato. *It.* Quietly.

Posaune. *Ger.* TROMBONE; reed organ stop of eight ft. pipes on the manuals and 16 ft. or 32 ft. on the pedals.

Posément. *Fr.* Sedately, gravely.

Positif. *Fr.* Positive.

Position. Change of the position of the hand in fingering a stringed instrument. There are 11 Positions or Shifts on the violin. When the ground-note of a chord is in its bass, the chord is said to be in its original position.

Position. *Fr.* SHIFT.

Positiv. *Ger.* Positive.

Positive Organ. Choir or stationary organ.

Possibile. *It.* Possible.

Posth. Abbreviation of POSTHUMOUS.

Post-Horn. Metal horn without valves formerly used for signalling on mail coaches; music in imitation of the posthorn.

Posthumous. A work published after the death of its author, whether in music or literature.

Postillion of Longjumeau. Adolphe Charles Adam's three-act comic opera, to book by De Leuven and Brunswick, was first performed Oct. 13, 1839, at the Paris Opéra Comique as "Le Postillon de Longjumeau," but speedily became popular in English versions in England and America. Chapelou, the postillion, has just been married to the village belle, Madeleine. Marquis de Courcy, manager of the Paris Opéra, is compelled to stop at Longjumeau until Bijou, the wheelwright, can repair his carriage. He hears Chapelou sing, offers him a place in his company, and Chapelou, unable to resist the temptation of a career in opera, accepts, and after telling Bijou to explain to Madeleine that he will be absent for a short time, goes to Paris with the Marquis. The second act takes place in Paris. Chapelou has become a famous tenor as St. Phar, and Bijou has developed into a leading bass as Alcindor. Meantime, Madeleine, having inherited a large fortune, has assumed the name of Mme. de la Tour and made the conquest of society in the French capital. The Marquis, deeply in love with Madeleine, brings his company to rehearse at her château. St. Phar professes to have a cold until he learns that he is to sing for Mme. de la Tour, with whom he also is in love, then he does his best. Later he proposes marriage to Mme. de la Tour, but, being afraid to commit bigamy, arranges with Boudon, the chorus leader, to assume the rôle of priest. The Marquis, who has overheard St. Phar's plans, reveals them to Mme. de la Tour, who thereupon substitutes a real priest for Boudon. The Marquis thereupon lays an information against St. Phar, who is informed that he has actually committed bigamy, and expects to be hanged for his crime. Mme. de la Tour adds to his anguish, when they are alone together in a dark room, by singing first as Madeleine, and then as Mme. de la Tour. In the end, however, she forgives her husband, and the play ends happily.

Postludium. *L.* Postlude, the voluntary or piece played at the conclusion of a service.

Portée. *Fr.* Stave.

Pothier (Dom Joseph) was ap-

pointed by Pope Pius X, 1904, President of the Commission to edit and publish a new revision of the music of the Roman Catholic liturgy, of which the Liber Gradualis, Kyriale, and Commune Sanctorum have already appeared; wrote "Les Melodies Gregoriennes," Tournai, 1880; "Liber Gradualis," Tournai, 1883, Solesmes, 1895; "Hymni de Tempore et de Sanctis," Solesmes, 1885; "Processionale Monasticum," Solesmes, 1888–93; "Liber Antiphonarius," Solesmes, 1891; "Liber Responsorialis," Solesmes; 1895, "Variae Preces de Mysteriis et Festis," Solesmes, 1888 to 1901; "Cantus Mariales," Paris, 1903–6; wrote articles for "Revue du Chant Gregorien" from 1892; began the publication of "Paleographie Musicale," Solesmes, 1889, carried on by his pupil, Dom André Mocquereau, Prior of Solesmes. In 1859 he assumed the Benedictine habit in the Abbey of Solesmes, became sub-prior, 1862, professor of theology, 1866, prior of St. Wandrille, Seine Inferiure, 1895, and in 1898, Abbot of St. Wandrille, Dongelberg, Belgium. B. Dec. 7, 1835, Bouzemont, Loire et Cher; add. Dongelberg.

Potpourri. *Fr.* Medley; fantasia on popular airs.

Pott (August) composed two sonatas and concertos and other violin pieces; concertmeister at Oldenburg and later chapelmaster; violin pupil of Spohr. B. Nordheim, Hanover, Nov. 7, 1806; d. Aug. 27, 1883, Graz.

Potter (Philip Cipriani Hambly) composed two books of 24 piano studies which are still useful, nine symphonies, and much once popular piano music; taught piano, Royal Academy of Music, London; played piano and conducted Madrigal Society, 1855–70; became principal Royal Academy of Music, 1832; pupil of his father, a piano teacher; debut at seven, later pupil of Attwood, Callcott, and Crotch and of Förster in Vienna, where he was advised by Beethoven. B. Oct. 2, 1792, London; d. Sept. 26, 1871, London.

Pougin (Arthur) wrote a Life of Verdi and many other critical and biographical books on composers; prepared an extensive supplement to the "Biographie Universelle" of Fétis; became editor of "Le Ménestrel," 1885; wrote criticisms; chevalier of the Crown of Italy; pupil of the Paris Conservatoire, and in early life conductor, Théâtre Beaumarchais, and violinist, Musard's Orchestra. B. Chateauroux, Aug. 6, 1834; add. Paris.

Poule. *Fr.* Movement of the quadrille.

Poussé. *Fr.* Upstroke of the bow.

Powell (Maud) was the first American woman to become a successful concert violinist, debut in London, 1883, later with the principal European and American orchestras, toured Germany with the New York Arion Society, 1892, and as soloist with Sousa's band; pupil of William Lewis, Chicago, SCHRADIECK at Leipsic, DANCLA in Paris, and JOACHIM in Berlin. B. 1868, Peru, Ill.; add. New York.

Powell (Samuel) published music in Dublin from 1731. D. about 1773.

Powell (Walter) sang counter ten. in Oxford under Handel; chorister, then clerk, Magdalen College. B. 1697, Oxford; d. Nov. 6, 1744, Oxford.

Power (James) published music in Dublin and London in partnership with his brother William, issuing the famous "Irish Melodies" for which THOMAS MOORE wrote the words. The "Letters of Thomas Moore to his Music-publisher James Power," were published in New York, 1854. B. 1766, Galway, Ireland; d. Aug. 26, 1836, London.

Power (Lionel) composed church music, wrote on theory, England, 15th century.

Poznanski (Barrett Isaac) wrote "Violine und Bogen" with illustrations of Positions; composed violin and piano duets; played violin in Charleston; settled in Paris on outbreak of Civil War; made American concert tour, 1866; became director Illinois Conservatory; settled in London, 1879; pupil of Vieuxtemps. B.

Dec. 11, 1840, Charleston, W. Va.; d. June 24, 1896, London.

PP. Abbreviation of PIANISSIMO.

Praenestinus. *L.* PALESTRINA.

Praetorius. The Latin version of the German Schultze, borne as a surname by many early German musicians, and meaning "head man" of the community or praetor.

Praetorius (Bartholomaeus) composed five-part pavans and galliards, Berlin, 1616.

Praetorius (Godescalchus) published "Melodiae Scholasticae," Magdeburg, 1557, in the preparation of which he was aided by Martin Agricola; taught philosophy, Wittenberg University. B. Mar. 28, 1524, Salzwedel; d. July 8, 1573.

Praetorius (Hieronymus) composed masses, motets, and other church music which he published complete in five volumes, 1622–25, showing remarkable contrapuntal skill, most of the compositions being in five to 20 parts with basso continuo; played organ at St. James's Church, Hamburg; pupil and successor of his father Jacob Schultze or Praetorius. B. Aug. 10, 1560, Hamburg; d. Jan. 27, 1629, Hamburg. **Jacob** composed motets; played organ St. Peter's Church, Hamburg; pupil of his father HIERONYMUS and of Sweelinck. B. Feb. 8, 1586, Hamburg; d. Oct. 22, 1651, Hamburg.

Praetorius (Michael) composed "Polyhymnia" to Latin and German words in 15 volumes and "Musae Sionae," five volumes of Latin and 11 volumes of German sacred compositions and "Musa Aonia," nine volumes of secular works; wrote a monumental work entitled "Syntagma Musicum," etc., Wittenberg, 1615, in three volumes, which gives a general survey of musical science (except Counterpoint, which was to have been treated in a 4th volume), descriptions of existing instruments, history of music, etc. Since the revival of interest in contraputal music, the works of Praetorius are not infrequently featured at concerts of the Madrigal and Musical Art societies. At first chapelmaster to the Duke of Luneburg, he entered the service of the Duke of Brunswick, 1604, as organist, then became chapelmaster and secretary and finally became Prior of the Ringelheim Monastery, Goslar. B. Feb. 15, 1571, Kreuzberg, Thuringia; d. Feb. 15, 1621, Wolfenbüttel.

Präger (Ferdinand Christian Wilhelm) composed the overture "Abellino," the symphonic prelude "Manfred"; wrote "Wagner as I Knew Him," 1885; played piano; taught in London. B. Jan. 22, 1815, Leipsic; d. Sept. 2, 1891, London.

Pralltriller. *Ger.* Short shake or TRILL.

Pratt (John) composed church music; edited collection of anthems as "Psalmodia Cantabrigiensis," 1820; played organ University of Cambridge. B. 1772, Cambridge; d. Mar. 9, 1855, Cambridge.

Pratt (Silas Gamaliel) composed the lyric opera "Lucille," Chicago, 1887; "Zenobia," Chicago, 1882; the cantata with orchestra "The Last Inca," two symphonies, orchestral suites, "Columbus" cantata, "Anniversary Overture"; helped organize Chicago Apollo Club, 1871; taught Metropolitan Conservatory, New York; gave lecture-recitals; played piano; pupil of Bendel, Kullak, Wuerst, and Kiel. B. Aug. 4, 1846, Addison, Vt.; add. New York.

Pratten (Robert Sidney) composed for and played flute. B. Jan. 23, 1824, Bristol; d. Feb. 10, 1868, Ramsgate, Eng.

Preambulum. PRELUDIUM.

Pré aux Clercs. Louis Joseph Ferdinand Hérold's three-act opéra comique, to book by Planard, was first performed, Dec. 15, 1832, at the Paris Opéra Comique. The 1000th performance was given Oct. 10, 1871.

Precentor. An important officer in ancient Cathedral and Collegiate churches, where he formerly ranked next the Dean in authority, although primarily only the first of the singers. The Precentor was variously known as Cantor, Caput Scholæ, Primicerio, Prechantre, or Grand Chantre, and Vorsaenger.

Preciosa. Carl Maria von Weber's overture and music to P. A. Wolff's

play was first performed Mar. 14, 1821, at the Berlin Royal Opera House. The story deals with the maiden Preciosa, stolen by Gypsies in childhood, her final restoration to her mother, and marriage to her noble and faithful lover, Alonzo. Weber said that some of the Gypsy music was genuine. A chorus of Gypsies and the overture are still performed.

Precipitatamente. *It.* With precipitation, impetuousness.

Precipitato. *It.* Precipitate, hurried.

Precipitazione, con, Precipitoso. Impetuously, with precipitation.

Précipité. *Fr.* PRECIPITATAMENTE.

Precisione, con. *It.* With precision.

Predieri (Luc' Antonio) composed operas, oratorios, performed at the court of Emperor Charles VI, whom he served as vice chapelmaster and chapelmaster, 1739–51; chapelmaster of Bologna Cathedral and president of the Filarmonica, 1723. B. Sept. 13, 1688, Bologna; d. about 1770, Bologna.

Preface. Anaphora.

Prefectus Chori. PRECENTOR.

Preghiera. *It.* Prayer.

Preindl (Joseph) composed church music; wrote "Wiener Tonschule" (Posth.), 1827, Vienna, a treatise on theory; played organ; chapelmaster St. Stephen's Cathedral, Vienna; pupil of Aibrechtsberger. B. Marbach on Danube, Jan. 30, 1756; d. Oct. 26, 1823, Vienna.

Prelleur (Peter) composed the interlude, "Philemon and Baucis," 15 hymn tunes; wrote a musical dictionary, history, and instruction books; organist at St. Albans, London, 1728. D. about 1758.

Preludes. Franz Liszt's third symphonic poem was first performed Feb. 23, 1854, at Weimar.

Preludio. *It.* Prelude or PRELUDIUM.

Preludium. *L.* Prelude, introductory movement, or voluntary.

Premiere. *Fr.* "First," as **Fois,** time; **Dessus,** first treble.

Prentice (Thomas Ridley) composed the cantata "Linda," anthems, songs; wrote "Hand Gymnastics," a Novello Primer; played organ, organized "two penny" popular concerts; taught piano, Guildhall School of Music; pupil Royal Academy of Music. B. July 6, 1842, Paslow Hall, Ongar; d. July 15, 1895, London.

Prentice Pillar. Reginald Somerville's one-act opera, to book by Guy Eden, was first performed Sept. 24, 1897, at Her Majesty's Theatre, London.

Preparation. A dissonant note was formerly introduced in a concordant combination as Preparation for a discord. Ultra modern composers frequently employ dissonances without preparation.

Preparazione. *It.* Preparation.

Presa. Character to indicate the entry of voices in a canon.

Pressante. *It.* Pressing or hurrying on.

Pressenda (Johannes Franciscus) made violins in Turin dated from 1820, still highly valued by Italian musicians; pupil of Storioni, Cremona. B. Jan. 6, 1777, Lequio-Berria, Alba; d. Sept. 11, 1854, Turin.

Presser (Theodore) founded "The Etude," Philadelphia, 1883, of which he was editor and publisher in 1908; 25th anniversary celebration described in "The Etude," Jan., 1908; composed instructive piano pieces; translated text books, etc.; and conducted general music publishing and merchandise business. B. July 3, 1848, Pittsburgh, Pa.; add. Philadelphia.

Pressiren. *Ger.* To increase the time.

Prestamente. *It.* Hurriedly.

Prestant. Organ open diapason, 16 ft. or 8 ft. length.

Prestezza, con. *It.* With rapidity.

Prestissimo. *It.* Very quickly.

Presto. *It.* Fast; **Assai,** very fast.

Preston (John) made musical instruments in London, 1774, and two years later added a publishing business. About 1800 he was succeeded in business by his son THOMAS, and in 1850, Novello purchased the larger

part of the stock, and "Preston & Son," as the house was then called, ceased to exist.

Prévost (Eugène Prosper) composed "Esmeralda" and other dramatic works, "L'Illustre Gaspard," Paris Opéra Comique, Feb 11, 1863; became conductor of the New Orleans French opéra from 1838 and taught with success until the outbreak of the Civil War, when he settled in Paris and directed the Champs Elysées concerts; pupil of the Paris Conservatoire, where he won the prix de Rome, 1831, with his cantata "Bianca Capello." B. Aug. 23, 1809, Paris; m. Eleonore Colon; d. Aug. 30, 1872, New Orleans.

Preyer (Gottfried) composed the oratorio "Noah," a symphony, masses, three volumes of "Hymns for the Orthodox Greek Church," Vienna, 1847; taught harmony and counterpoint, Vienna Conservatory; chapelmaster at St. Stephen's and vice chapelmaster to the court; pupil of Sechter; played organ. B. Mar. 15, 1807, Hausbrunn, Lower Austria; d. May 9, 1901, Vienna.

Prick Song. Obsolete term for written as opposed to extempore music.

Priestnall (John) made violins, violas, 'cellos, and doublebasses in London from 1870. B. 1819, Saddleworth, near Oldham; d. Jan. 18, 1899, Rochdale.

Prima or Primo. *It.* "First," as **Buffa**, chief comic actress; **Donna**, chief woman singer; **Viola**, first viola; **Violin**, first violin; **Basso**, first bass.

Primacerius. *L.* CANTOR or PRECENTOR.

Primavera (Giovanni Leonardo) composed masses, Neapolitan canzoni, madrigals; chapelmaster to the Governor of Milan, 1573. B. Barletta, Naples; d. after 1590.

Prime. First service of the HORAE CANONICAE; lowest of two notes forming an interval; Tonic or Generator; first Partial Tone.

Prince Igor. Alexander Borodin's four-act opera to his own book was completed by Rimsky-Korsakov and Glazounov, and first performed Oct. 23, 1890, at the St. Petersburg Imperial Opera.

Princesse d'Auberge. Jan Blockx's three-act lyric drama, to book by Nestor de Tiere, was first performed in Brussels, 1896, as "Herberg Prinses." Gustave Lagye made the French translation.

Princess Ida. Sir Arthur Sullivan's two-act comic opera, to book by W. S. Gilbert, being a "perversion" of Tennyson's "Princess," was first performed Jan. 5, 1884, at the Savoy Theatre, London.

Princess of Kensington. Edward German's two-act comic opera, to book by Basil Hood, was first performed Jan. 22, 1903, at the Savoy Theatre, London.

Principal. Subject of FUGUE; open diapason organ stop; an open metal organ stop, an octave above open diapason; chief.

Principale. *It.* Principal.

Principalis. *L.* The Hypate of GREEK MUSIC.

Principalis Extenta. *L.* The Lichanos Hypaton of GREEK MUSIC.

Principal Theme. Chief subject of a movement in sonata FORM as opposed to a subordinate theme.

Pring (Jacob Cubitt) composed glees, anthems, harpsichord pieces; played organ. B. Lewisham, 1771; d. 1799, London. **Joseph** composed "Twenty Anthems," published 1805; played organ, Bangor Cathedral; Dr. Mus., Oxford. B. Jan. 15, 1776, Kensington; brother of JACOB CUBITT; d. Feb. 13, 1842, Bangor. **Isaac** played organ at Oxford. B. 1777, London; brother of JACOB CUBITT; d. 1799, Oxford.

Printing. Music is printed either from movable types, first employed for that purpose by Ottaviano PETRUCCI, by the lithographic process, from plates engraved on copper or punched in pewter, or from photogravures.

Prioris (Johannes) composed church music and chansons; became organist of St. Peter's, Rome, 1490; chapelmaster to Louis XII of France, 1507.

Prise de Troie. Part one of "Les TROYENS, by Berlioz.

Proasma. Introduction, prelude, or short symphony.

Probe. *Ger.* Rehearsal.

Proceleusmaticus. Metrical foot consisting of four short syllables or two pyrrhics.

Proch (Heinrich) composed the comic opera "Ring und Maske," 1844; "Das Alpenhorn," and other popular lieder; chapelmaster of the Vienna court theatre from 1840. B. July 22, 1809, Vienna; d. Dec. 18, 1878, Vienna.

Prodigal Son. Sir Arthur Sullivan's oratorio was first performed 1869, at the Worcester Festival.

Profius (Ambrosius) wrote on singing, attacking Solmisation; published collections of music; played organ, Breslau Elizabethkirche, 1633. B. Breslau, Feb. 12, 1589; d. Dec. 27, 1661.

Programme or Program. List of works to be performed.

Programme Music is that which professes to give a definite description of moods or events. There is an unfortunate tendency on the part of all commentators to enlarge upon whatever suggestion the creator of a work has given of its inner meaning, whether in music, painting, or statuary, to progress from the subjective to the objective, from the abstract to the concrete. Realizing that this tendency is due the lack of appreciation and understanding of absolute music by the multitude, certain modern composers have endeavored to manufacture music of descriptive intensity equal that of the printed word, to embody street noises and the cries of the nursery in the larger symphonic form. Under the caption PASTORAL SYMPHONY will be found some account of the highest type of Programme Music, and of the absurdities to which it led, despite the plainly expressed purpose of the composer.

Progression. Motion from note to note or from chord to chord.

Progression Schweller. *Ger.* Abbé Vogler's invention for producing Crescendo and Diminuendo effects on the organ.

Prolatio. In Mensurable Music, the subdivision of a semibreve into minims; in Great or Perfect Prolation there were three minims to the semibreve; in the Lesser or Imperfect, there were but two.

Prometheus. Ludwig van Beethoven's only ballet, to plot by Vigano, "Die Geschöpfe des Prometheus," was first performed Mar. 28, 1801, in the Vienna court theatre. There are 16 numbers, exclusive of the overture and introduction.

Promptement. *Fr.* Quickly.

Prontamente. *It.* Quickly, readily.

Pronto. *It.* Quick, ready.

Prope Media. *L.* The Paramese in GREEK MUSIC.

Proper Chant. Obsolete name for the key C major.

Prophète. Giacomo Meyerbeer's five-act opera, to book by Scribe, was first performed April 16, 1849, at the Paris Opéra. The story, laid in Holland, 1534, follows historical lines more closely than is usually the case in opera. John of Leyden is to be married to Bertha, an orphan girl who is vassal to Count Oberthal. The first act reveals John and his mother, Fides, at Dordrecht, at a time when the Anabaptists are inciting the peasants to attack Oberthal's castle. Oberthal recognized in Giona one of the three Anabaptist leaders, a former servant, discharged for thieving, and denounces him to the mob, which speedily loses its enthusiasm. Bertha and Fides ask Oberthal's consent to the girl's marriage, but he is struck with her beauty, and has her dragged into his castle, with Fides, as her attendant. The next act takes place at Leyden. The Anabaptists come to the inn kept by John and his mother, are impressed with John's resemblance to the picture of David in Münster Cathedral, and on learning that he is brave, a visionary with some knowledge of Scriptures, hail him as their leader. John prefers to keep his inn and looks forward to a happy marriage with Bertha. His betrothed,

meantime, has escaped from Oberthal, found her way to the inn, and is placed in hiding, while Oberthal and his soldiers, who have hastened in pursuit, enter, and threaten that, unless John gives up the girl, his mother shall be killed. John in his agony surrenders Bertha. Again the Anabaptists offer to make him their leader, and this time, John, who has visions of revenge, accepts. The third act represents the camp of the Anabaptists, near Münster. Skaters come across a frozen lake, bring food, and a charming ballet ensues. Oberthal is taken prisoner, but on learning that Bertha has escaped dishonour and is in Münster, John determines that his prisoner shall be held until Bertha herself can pass judgment upon him, then leads a successful assault on the city. The fourth act takes place in Münster, now ruled by the Anabaptists. Bertha, disguised as a pilgrim, meets Fides, attired as a beggar. Fides believes that John has been murdered by the Prophet, not knowing that her son is the Prophet himself, and Bertha swears to kill the Prophet to avenge John. The scene shifts to the Cathedral, where John is to be crowned Emperor of Germany. As the coronation procession marches by, Fides recognizes John, and calls to him. The leaders of the Anabaptists tell him if he acknowledges his mother, they will kill her, and to save her, he declares she is insane. Fides is then led off to prison. The last act takes place in the Prison of Münster. The three Anabaptists have heard that the imperial forces are closing in upon Münster, and agree to buy their safety by sacrificing their puppet, who has just been crowned, to the true Emperor. Fides is brought in, and John comes to beg her forgiveness. This she readily grants, but demands that he renounce his power. An officer who is faithful to John informs him the city has been betrayed to the enemy, and brings in Bertha, who is charged with having attempted to fire the palace. On recognizing in her lover the bloodthirsty Prophet who has ravaged the country, Bertha is overcome with horror, and kills herself. John sends his mother to a place of safety, and prepares to die with his enemies. The scene changes to the Banquet Hall. As the three Anabaptists rush in, leading the hostile troops in order to imprison John, he fires a mine which blows up the palace, and all die together. At the last moment, Fides enters, to forgive, then perishes with her son. The original cast included Mme. Viardot Garcia as Fides, con., and Roger, as the Prophet, ten. The great aria for Fides, "Ah! mon fils" or "O figlio mio," occurs in the second act. The ballet, the famous Coronation March, and the Prophet's drinking song, "Bevian e intormo," are among the Meyerbeer pieces most often heard in concert.

Proportion. The relation of numbers to each other, not only in the matter of intervals, but also as a means of determining the length of notes, was an important subject with mediæval theorists, who interlarded their works with such pretty words as Triplasuperbipartiensquintas to express the ratio 17.5, and Subtriplasupertripartiensquartas to express the ratio 4.15. Modern music is so far from being a branch of applied mathematics that only in matters of Scale and Temperament is there occasion to call in the services of the professed mathematician.

Proposta. *It.* Subject of FUGUE.

Proprietas. *L.* Ligature, of which the first note was sung as a breve.

Prosa. Hymn sung between the Gradual and the Gospel in the Roman Catholic liturgy.

Prosae Sequentiae. *L.* PROSA.

Prosarium. *L.* Book of Prosae.

Prose. PROSA.

Proslambanomenos. *Gr.* The letter A in the Greater Perfect system of GREEK MUSIC.

Proske (Karl) collected church music in Italy, much of which he published as "Musica Divina"; was ordained priest, 1826, and became canon and chapelmaster of Ratisbon Cathedral, to which he willed his valuable collection. B. Gröbing, Upper Sile-

sia, Feb. 11, 1794; d. Dec. 20, 1861.

Prout (Dr. Ebenezer) wrote valuable primers on theory; composed three symphonies, an organ concerto, a requiem, Psalm cxxvi for soli, chorus, and orchestra, services, anthems; wrote criticism, edited music publications; taught Royal Academy of Music and Guildhall School of Music; became professor of music, Dublin University, 1894; pupil of Charles Salaman. B. Mar. 1, 1835, Oundle, Northamptonshire; died December 5, 1909.

Provençales. TROUBADOURS.

Pruckner (Dionys) taught piano at Stuttgart Conservatory; court pianist; pupil of Liszt. B. May 12, 1834, Munich; d. Dec. 1, 1896, Heidelberg.

Prudent (Émile) composed the concerto-symphonie "Les trois Rêves" and several once popular piano pieces; played piano; pupil Paris Conservatoire. B. April 3, 1817, Angoulême; d. May 14, 1863.

Prume (François Hubert) composed "La Mélancolie" and other salon pieces for violin; played violin; pupil and at 17 professor at Liège Conservatory. B. June 3, 1816, Stavelot, near Liège; d. July 14, 1849, Stavelot.

Prumier (Antoine) composed about 100 works for harp; played harp, Paris Opéra Comique; taught, Paris Conservatoire, where he had been a pupil. B. July 2, 1794, Paris; d. Jan. 21, 1868. **Ange Conrad** played and composed for harp; pupil of his father ANTOINE. B. Jan. 5, 1820, Paris; d. April 3, 1884, Paris.

Psallettes. MAÎTRISES.

Psalm. Songs of worship attributed to David, and inherited by the Christian churches from the earlier Temple service of the Jews. The word is from the Greek, meaning "to pluck a string," and hence harp-song.

Psalm-Melodicon. Wind instrument for imitating orchestral effects invented, 1828, by Schuhmacher Weinrich. An improvement, 1832, by Leo Schmidt, was known as the Apollo-Lyra.

Psalmistae. Churchmen appointed to sing such of the Cantus Ambrosianus as would have been marred in congregational singing.

Psalmody. The practice of psalm singing and the rules by which this is governed.

Psalterium. *L.* Psalter or collection of the Psalms with the music noted.

Psaltery. NEBEL.

Psaltriae. *L.* Women employed to sing and play at banquets.

Puccini (Giacomo) founded a family of Italian musicians which culminated in his namesake and great-great-grandson, the popular operatic composer; composed church music; became chapelmaster to the Republic of Lucca; pupil of Padre Martini and teacher of Guglielmi. B. 1712. **Antonio** composed operas, church music; wrote on theory; succeeded his father GIACOMO as chapelmaster at Lucca. B. 1747. **Domenico** composed operas and church music; pupil of his father ANTONIO. B. 1771; d. 1815. **Michele** composed church music, operas; pupil of Mercandante. B. 1813; d. 1864. Pacini composed a requiem in his honour.

Puccini (Giacomo) composed the operas "MANON LESCAUT," "La BOHÈME," "La TOSCA," "MADAME BUTTERFLY"; ranked with the most popular and gifted of the "Young Italian" school. Son of MICHELE Puccini, he received his first musical instruction from Angeloni in his native city, Lucca; and then entered the Milan Conservatory as a pensioner of Queen Margherita of Italy, where he studied under A. Ponchielli. His Sinfonia-Capriccio for orchestra was so well received that Ponchielli suggested he try "Le VILLI," for which Fontana had written a libretto. This was performed May 31, 1884, at the Teatro dal Verme, Milan, and after revision and elaboration into two acts, at La Scala, Jan. 24, 1885. His "Edgar," likewise to book by Fontana, and based on de Musset's "La Coupe et les Lèvres," was first performed, April 21, 1889, at La Scala, but proved a failure. Then

followed the highly successful works mentioned at the beginning of this article. In 1907 Puccini visited the United States to aid in the production of his "Manon Lescaut" at the Metropolitan Opera House, and while there visited the theatres in the hope of finding some suitable American subject for an opera. His choice fell on "The Girl of the Golden West." A libretto was provided on this subject by Zangarini, and in the spring of 1908 Puccini had begun work, promising to complete it for the season of 1908–9. B. June 22, 1858, Lucca; add. Torre del Lago, Italy.

Puccitta (Vincenzo) composed 10 volumes of songs, published by Ricordi, Milan; 23 operas, of which "I due Prigionieri," the first, was produced at Rome, 1801; conducted operas in Lisbon, London, and in Paris during Mme. Catalani's management of the Italian opera; pupil of Fenaroli and Sala. B. 1778, Civita Vecchia; d. Dec. 20, 1861, Milan.

Puget (Loisa) composed the one-act opera "Le mauvais Oeil," Opéra Comique, Oct. 1, 1836; the operetta "La Veilleuse," Gymnase, Sept. 27, 1869; songs once highly popular to words by G. Lemoine; pupil of Adolphe Adam. B. 1810, Paris; m. Lemoine, 1842; retired after 1869.

Pugnani (Gaetano) composed three sets of violin sonatas, 12 symphonies, chamber music; conducted, taught, played violin; pupil of Corelli and Tartini. B. Nov. 27, 1731, Turin; d. June 15, 1798, Turin.

Pugno (Stephane Raoul) composed operas and oratorios; played piano, touring Europe and America with distinguished success in concerts and recitals; was piano professor, Paris Conservatoire, 1896 to 1901, where as pupil he had won first prizes for piano, harmony, solfège, and organ. From 1872 to 1892, Pugno played organ at the Church of St. Eugène; became chorusmaster at the Théâtre Ventadour, 1874, and from 1892 to 1896 was professor of harmony at the Conservatoire. Besides his songs, piano sonata, and the piano pieces, "Les Nuits," his chief compositions were: "La Resurrection de Lazare," oratorio, 1879; the fairy opera, "La Fée Cocotte," the ballet, "Les Papillons," 1881; the comic opera, "Ninetta," 1882; the five-act ballet, "Viviane," 1886; the three-act opera bouffe, "Le Sosie," 1887, the three-act comic opera, "Le Valet de Cœur," 1888; "Le Retour d'Ulysse," 1889, the four-act opera "La Vocation de Marius," 1890; "La petite Poucette," 1891; "La Danseuse de Corde," a three-act pantomime, 1892; "Pour le Drapeau," 1895; "Le Chevalier aux Fleurs" (with Messager), a ballet, 1897; "Melusine" and "Les Pauvres Gens." B. June 23, 1852, Paris; add. Paris.

Pulpitum. *L.* Stage of the Classic theatre; MOTET.

Pulsatile. Name for PERCUSSION INSTRUMENTS.

Pulsator Organorum. *L.* Term for organ player at a time when the action of the instrument was so heavy that the keys had to be struck with the fist or even depressed with the elbows.

Punctus. *L.* DOT or point.

Punkt. *Ger.* DOT.

Punktirte Noten. *Ger.* Dotted notes.

Punta. *It.* Point, as Colla Punta dell' Arco, "with the point of the bow."

Puntato. *It.* Detached, pointed, staccato.

Pupitre. *Fr.* PULPITUM.

Puppo (Giuseppe) composed three violin concertos and other violin pieces; played violin, accumulating a large fortune in tours of Europe, but died in poverty; pupil of the Naples Conservatory. B. June 12, 1749, Lucca; d. April 19, 1827.

Purcell (Henry, "the Elder") sang in Eng. Chapel Royal on its re-establishment, 1660; played in the King's Band of Music from 1663; became the father of the greatest of English composers. D. Aug. 11, 1664.

Thomas sang Eng. Chapel Royal from 1660; became lay vicar, Westminster Abbey, 1661; composer and musician to the king, 1662; composed a burial chant; brother of **HENRY,**

WILLIAM MASON
THEODOR KULLAK THEODOR LESCHETIZKY SIGISMUND THALBERG
HANS VON BÜLOW LOUIS M. GOTTSCHALK
ISIDOR PHILIPP

"THE ELDER." D. July 31, 1682. **Daniel** composed music to plays by Cibber, D'Urfey, Farquhar, etc., six anthems, six cantatas, sonatas for flute and violin, organ and harpsichord settings of the Psalms; played organ. B. about 1660; youngest son of HENRY, "THE ELDER"; d. 1717, London.

Purcell (Henry) composed the opera "Dioclesian," adapted by Betterton from Beaumont and Fletcher's "Prophetess," music to some 35 plays, much incidental music published (Posth.), 1697, as "a collection of Ayres Composed for the Theatre and upon other Occasions," church music; ranked as the greatest of composers of English birth. Son of Henry Purcell, "the Elder," who died while he was still a child, he became a chorister in the Eng. Chapel Royal, and when his voice broke, studied organ and composition with John Blow. For 12 years from 1676 he was a copyist at Westminster Abbey, during which time he composed some anthems, a song published, 1677, in "Playford's Choice Ayres," and an elegy on the death of Matthew Locke, which appeared in the same collection. In 1680 Purcell succeeded his master, Blow, who seems to have been deposed, as organist at Westminster Abbey. "Fantazias" for strings, composed about this time, show the influence of Orlando Gibbons. From this year date the first of his dramatic pieces, music to "Theodosius, and the Virtuous Wife," his Ode to Charles II, "Welcome Vicegerent," and doubtless some church music. In 1682 he succeeded Lowe as organist of the Chapel Royal, and in 1683 published his "Sonnatas of III Parts," two violins and organ or harpsichord, and began to style himself "composer in ordinary to his most Sacred Majesty." "My heart is inditing," one of his best anthems, was probably composed for the coronation of James II. The "Elegy on John Playford," and the birthday ode, "Sound the Trumpets," date from 1687. 1689 was memorable as being the year of Purcell's only serious financial trouble. He had accepted fees for admission to the organ loft of Westminster Abbey at the coronation of William and Mary, and these he was obliged to refund. 1690 saw the performance of "Dioclesian," which was not successful, although the song "What shall I do to show how much I love her" has not yet lost favour. In 1691 he composed "King Arthur" to Dryden's book, and in 1694 the anthem "Thou knowest, Lord, the secrets of our hearts," for the funeral of Queen Mary. From 1695 date two elegies to the Queen, music for Howard and Dryden's "Indian Queen" and, in all probability, music to Shadwell's operatic version of "The Tempest." Handel, who borrowed many passages from Purcell, as well as his broad treatment of the massed chorus, soon caused the Englishman to be forgotten, his music fell into neglect, and it is not yet possible to give anything like a complete catalogue. Novello published four vols. of "Purcell's Sacred Music." Besides the collection of theatre music above referred to, a number of his songs are contained in "Orpheus Britannicus," in two books, 1697 and 1702. Of songs, duets, trios, and catches, he composed more than 200, and the plays for which he composed incidental music include, in addition to those mentioned, "The Knight of Malta," "The Indian Emperor," "The Fairy Queen," "Aurung-Zebe," "The Fatal Marriage," "Don Quixote," "Timon of Athens," "Oroonoko," etc. B. 1658 or 1659, London; d. Nov. 21, 1695. **Edward** became organist of St. Margaret's Church, Westminster. B. 1689; son of the great HENRY; d. July 1, 1740, London. **Edward Henry** played organ in London churches; in boyhood, chorister, Eng. Chapel Royal. Son of EDWARD; d. about 1770.

Purcell Club was organized in London, 1836, and gave two concerts of Purcell's music annually until 1863, when the club dissolved.

Purcell Commemoration was held in London, Jan. 30, 1858, in celebration of the composer's 200th anniversary. In 1895 the bicentenary of the composer's death was honoured by the Royal Academy of Music, London, and

"King Arthur" was sung at the Birmingham Festival, 1897.

Purcell Society was founded in London, 1876, for the purpose of issuing a complete edition of Purcell's compositions. Rev. Sir F. A. G. Ouseley, Bart., headed the original committee, and several publications were issued. For a time the movement lost strength, but a new organization was effected in 1887. A 15th volume was issued by the society, 1905. Dr. Sir Hubert H. Parry, Bart., was then at the head of the committee.

Purday (Charles Henry) composed a setting of the hymn "Lead Kindly Light"; lectured; wrote on music; edited sacred works. B. Jan. 11, 1799, Folkestone; d. April 23, 1885, London.

Purday (Thomas) published sheet songs in London, 1838–55.

Purday (Zenas Trivett) published music in London, 1831–60. Son of the Purday who published music as Purday & Button, in partnership with S. J. Button.

Purdie (Robert) published music in Edinburgh, 1808 to 1837, when he was succeeded by his son John, who continued the business until 1887.

Purfling. Ornamental inlayed border on violins and guitars.

Puritani. Vincenzo Bellini's two-act opera, to book by Count Pepoli, was first performed Jan. 25, 1835, at the Paris Théâtres des Italiens. The story is laid in England during the Great Rebellion. Elvira, daughter of Lord Walton, who commands Plymouth for the Puritans, loves Arturo (Lord Arthur Talbot), a young cavalier who served his king. Elvira's hand has been promised Ricardo (Sir Richard Forth) of the Cromwellian forces, but Giorgio (Sir George Walton) brings his niece the glad news that her father has agreed that she shall marry Arturo, and that her lover shall be admitted to the fortress. But the widowed Henrietta Maria, who is in the fortress under sentence of death, is allowed to escape by Arturo, disguised as Elvira. Thinking herself abandoned by Arturo, Elvira becomes insane. Meantime Arturo is proscribed by Parliament and in danger of death. Touched by the appeals of Giorgio, Ricardo agrees that he will induce the Parliamentary leaders to pardon Arturo if he is captured unarmed. He is so captured while explaining his disappearance to Elvira, and is condemned to die on the same day, but the message of his pardon soon restores him and Elvira to happiness. The original cast included: Elvira, Grisi, sop.; Arturo, Rubini, ten.; Ricardo, Tamburini, bass; Giorgio, Lablache, bass. The principal musical numbers are: Act I: "Ah! sempre io ti perdei," Ricardo; "A te o cara," Arturo; "Son vergin vezzosa," Elvira and the finale "Non casa, non spiaggia"; Act II: "Qui la voce" (Mad Song), Elvira; "Vien, diletto," Elvira; "Suoni la tromba" (Liberty Duet), Giorgio and Ricardo; "A una fonte afflitto e solo," Arturo; "Star teco ognor," Arturo and Elvira; "Ella è tremante," Arturo.

Puritan's Daughter. Michael William Balfe's three-act opera, to book by J. V. Bridgeman, was first performed Nov. 30, 1861, at Covent Garden, London.

Pye (Kellow John) composed the full anthem "Turn Thee again, O Lord," (Gresham medal, 1832) and other church music, madrigals; was the first piano pupil of the London Royal Academy of Music, under Cipriani Potter, and Dr. Crotch (harmony); abandoned his profession to go into trade, 1853, but served as officer of many institutions and societies. B. Feb. 9, 1812, Exeter; d. Sept. 22, 1901, Exmouth.

Pyknon. "Close note." In GREEK MUSIC the quarter-tones of the Enharmonic Genera; in mediæval music a semitone.

Pyne (Louisa Fanny) sang sop. in English operas and concerts, excelling in such rôles as Amina, Zerlina, Queen of the Night; toured United States 1854–55, and on her return to England gave opera at Drury Lane and Covent Garden with William HARRISON, until 1862; pupil of Sir George Smart. B. Aug. 27, 1832; m. the singer Frank Bodda, 1868; d. Mar. 20, 1904, London.

Pyramidon. Organ stop of 16 ft. or 32 ft. tone, the pipes being four times as wide at the top as at the mouth.

Pyrophone. Kastner's invention for producing musical tones from jets of gas burning under tubes.

Pythagoreans. The Canonici, who followed the system of Pythagoras, judging concords and dissonances solely by the mathematical theory of ratio of vibration. Opposed to them were the Musici, followers of Aristoxenus, who held that the ear and practice should be the only guides in such matters.

Q., when inverted, indicates, in 'cello scores, that the thumb is to be employed as a CAPO TASTO.

Quadrate B., or "square B" was the first ACCIDENTAL, since it raised B rotundum or "round B" a semitone. The modern Natural sign is derived from B. Quadratum.

Quadratum. *L.* Breve or square note, in old NOTATION.

Quadri (Dom.) wrote on theory; taught music in Milan. B. 1801, Vicenza; d. 1843, Milan.

Quadrible. QUATRIBLE.

Quadrille. Square dance for four or multiples of that number of dancers, derived from the French court ballets of the 18th century. The five movements are known as "Le Pantalon," "La Poule," "L'Été," "La Trenise," or "La Pastourelle," and "La Finale."

Quadripartite. Four-voice composition.

Quadrum. *L.* The NATURAL sign.

Quadruple Counterpoint is four-part COUNTERPOINT so constructed that all parts may be transposed.

Quadruple Croche. *Fr.* Hemidemisemiquaver or 64th note.

Quadruplet. Four equal notes grouped.

Quantity. Duration of notes or syllables in METRE.

Quantz (Johann Joachim) composed 300 concertos for one and two flutes and 200 other pieces in which the flute figures; invented the second key and turning slide for flute; taught flute to Frederick the Great, to whom he was chamber composer and conductor, 1741–73; pupil of Buffardin. B. Oberscheden, near Göttingen, Jan. 30, 1697; d. July 12, 1773, Potsdam. See autobiography; life by A. Quantz, his grandson.

Quarles (Charles) played organ Trinity College, Cambridge, and York Minster; composed "Lesson for Harpsichord." D. 1727.

Quarta. *L.* QUARTE.

Quarte. *Fr.* Interval of a FOURTH. **Abundans** or **Superflua,** augmented fourth.

Quart de Mesure. *Fr.* Crotchet or quarter note rest.

Quarte de Nazard. *Fr.* 2 ft. organ stop a fourth above the Nazard or 12th.

Quart de Soupir. *Fr.* Semiquaver or eighth note rest.

Quarte du Ton. *Fr.* **Subdominant.**

Quarter Note. Crotchet or fourth of a whole note.

Quarter Tones. Enharmonic intervals less than a semitone, as the difference between E flat and D sharp, correctly sung or played on the violin.

Quartet. Any composition for four solo instruments or voices. The string quartet, for two violins, viola and 'cello, reduced to sonata FORM by Haydn and developed by Mozart and Beethoven, has long been the medium for the expression of the noblest thoughts in Chamber Music.

Quartetto. *L.* QUARTET.

Quartfagott. *Ger.* Bassoon set a fourth below that commonly used.

Quartflöte. *Ger.* Flute a fourth higher than the common flute.

Quartgeige. *Ger.* KIT.

Quasi. *L.* "In the style of," as **Allegretto,** somewhat allegretto; **Fantasia,** almost in fantasia style.

Quatorzieme. *Fr.* FOURTEENTH.

Quatre. *Fr.* Four.

Quatre Fils Aymon. Michael William Balfe's opéra comique to book by Leuven and Brunswick, was

first performed July 15, 1844, at the Paris Opéra Comique.

Quatre Mains, à. *Fr.* For four hands.

Quatrible. In obsolete music, progression by parallel fourths.

Quatricinium. Music in four parts.

Quattricroma. *It.* Semidemisemiquaver.

Quattro Mani. *L.* For four hands.

Quatuor. *Fr.* QUARTET.

Quaver. Eighth note or croche.

Queen of Sheba. English name of Goldmark's opera "KÖNIGIN VON SABA."

Quef (Charles) played organ in Paris, succeeding Guilmant at the Church of La Trinité, 1902, where he had been choirmaster in 1900.

Queisser (Carl Traugott) became the first notable trombone soloist; also played viola in Matthai's quartet and helped found Leipsic "Euterpe" society. B. Jan. 11, 1800, near Leipsic; d. June 12, 1846, Leipsic.

Querflöte. *Ger.* Traverse or common FLUTE.

Querpfeife. 6-hole Swiss FLUTE.

Querstand. *Ger.* FALSE RELATION.

Queue. *Fr.* "Tail." Tailpiece of viols or the tail of a note.

Quick Step. March in quick time.

Quieto. *It.* Calm, quiet.

Quilisma. In obsolete notation the sign or NEUMA representing a trill.

Quinault (Jean Baptiste Maurice) composed ballets; sang and acted. D. 1744, Gien.

Quinault (Philippe) wrote numerous libretti for Lulli. B. 1635, Paris; d. Nov. 26, 1688.

Quindecima. Double octave.

Quinible. Progression by fifths.

Quint. Interval of FIFTH; 5⅓ ft. organ stop a fifth above the foundation stops; a violin's E string.

Quintabeatz. *Ger.* Imperfect CADENCE.

Quinta Decima. *L.* Interval of Fifteenth, or double octave; organ stop two octaves above the foundation stops.

Quinta Falsa. *L.* "FALSE FIFTH."

Quinta Modi. *L.* The Dominant or fifth degree of a scale.

Quintaton. *Ger.* Organ stop of covered metal pipes sounding a 12th and the fundamental.

Quinta Toni. *L.* QUINTA MODI.

Quinte. *Fr.* QUINT.

Quinterna. Obsolete violin-shaped guitar.

Quintet. Composition for five solo voices or instruments in sonata FORM. The most celebrated string quintet is that of Mendelssohn, in A, Op. 18; the greatest with piano, that of Schumann.

Quintfuge. *Ger.* An answer in FUGUE at the interval of a fifth.

Quintole. Group of five notes played in the time of four.

Quinton. *Fr.* Obsolete five-stringed viol.

Quintoyer. To sound a 12th by overblowing; to sing a QUINIBLE.

Quintuor. *Fr.* QUINTET.

Quintuple. *L.* "Five-fold." Time having five beats to the measure.

Quintus. *L.* A fifth part.

Quintviola. Gamba organ stop pitched at QUINT.

Quire. Obsolete English for CHOIR.

Quirester. Obsolete English for CHORISTER.

Qui Tollis. *L.* "Who taketh away," from the GLORIA in the MASS.

Quodlibet. *L.* "What you will." Humorous medley or potpourri or Dutch concert.

Quoniam tu solus. *L.* "For Thou alone," from the GLORIA in the MASS.

R. H. Abbreviation for "right hand." **R. G.** Abbreviation for "responsorium graduale." The letter **R.** alone serves as the abbreviation for "ripieno," "clavier de recit" or "right."

Raaff (Anton) sang ten. in opera, creating the rôle of "Idomeneo" for his friend Mozart; in early life prepared for priesthood in Cologne Jesuit College, but was made court singer by Elector Clement Augustus. B. near Bonn, 1714; d. May 27, 1797, Munich.

Rabanna or **Raban.** Small Indian hand drum.

Rabbia. *L.* Fury.

Raccoursir. *Fr.* To shorten.

Rachmaninoff (Sergius Vassilievitch) composed the successful one-act opera "Aleko," Moscow, 1893, a "Prelude," concerto, and other piano pieces; played piano; pupil of Siloti and Arensky at the Moscow Conservatory, where he won the grand gold medal in 1891. B. 1873, Nijni Novgorod; add. St. Petersburg.

Rackett. Obsolete bombard much improved by Denner but now replaced by the bassoon; obsolete organ stop of 8 ft. or 16 ft. pitch.

Raddolcendo. *It.* Increasing softness and sweetness.

Raddoppiato. *L.* To double a part or interval.

Radical. Fundamental CADENCE, or root of CHORD.

Radoux (Jean Theodore) directed Liège Conservatory, 1872; composed the oratorio "Cain," the cantata "Le Fille de Jepthté," two symphonies, Te Deum; wrote biography of Vieuxtemps; pupil of Liège Conservatory, where he won the prix de Rome, 1859, with his cantata "Le Juif Errant," later of Halévy. B. Nov. 9, 1835, Liège; add. Liège.

Radziwill, Prince von (Anton Heinrich) composed 25 numbers to Goethe's "Faust," part songs; played 'cello, sang; patronized Beethoven. B. June 13, 1775, Wilna; d. April 8, 1833.

Raff (Joseph Joachim) composed 11 symphonies, a piano concerto and suite for violin and orchestra which are still played, much chamber music, songs, and the operas "König Alfred," "Dame Kobold," "Samson"; ranked with the most prolific composers of the "Romantic School." Practically self-taught, although son of an organist, Raff had won classical honors at a Jesuit school, but was compelled to discontinue his studies from lack of means. In 1843 Mendelssohn, impressed by some manuscripts, introduced him to Breitkopf & Härtel, and he was recognized and assisted later by Liszt and von Bülow. The last-named pianist first brought Raff conspicuously before the public as a composer by playing his "Concertstück" at a Stuttgart concert, and in 1851 Liszt produced his "König Alfred" at Weimar, where it still holds the boards. In 1854 Raff married the actress Doris Genast, and accompanied her to Wiesbaden, where he soon acquired popularity as a piano teacher. "An das Vaterland," his first symphony, won the prize of the "Gesellschaft der Musikfreunde," Vienna, 1863; his "Dame Kobold" was given at Weimar, 1870, and in 1877 he became director of the Frankfort Hoch Conservatory. In 1886 the Raff Memorial Society of Frankfort issued a complete edition of his works. Among these may be noted the symphonies No. 2, in C, Op. 140; "Im Walde," No. 3, in F; No. 4, in G minor, Op. 167; "Lenore," No. 5, Op. 177, in E; "Gelebt," etc., No. 6, Op. 189, D minor; "In den Alpen," No. 7, Op. 201, B minor"; "Fruhlingsklänge," No. 8, Op. 205, in A; "Im Sommer," No. 9, Op. 208, E minor; "Zur Herbstzeit," No. 10, Op. 212; "Der Winter," No. 11, Op. 214, A minor (posth.), a sinfonietta; the suites "In ungarischer Weise," "Italienische," "Thüringer," "B Minor," Op. 204; overtures to "Ein feste Burg," "Romeo and Juliet," "Othello," "Macbeth," "The Tempest," "Jubel-Fest," "Concert-Ouverture" and a "Fest-Ouverture" for wind; the festival cantata "Deutschlands Auferstehung"; an eight-part De Profundis, Op. 141; the oratorio "Weltende, Gericht, Neue Welt," Leeds Festival, 1882; several scenes for solo voice with orchestra; the unperformed operas "Die Eifersuchtigen" to his own words; "Die Parole" and "Benedetto Marcello"; music to "Bernard von Weimar," a play by his father-in-law, Genast; 30 male quartets; the song cycles "Maria Stuart" and "Blondel de Nesle"; two 'cello concertos; "La fête d'amour," for violin and orchestra; "Ode au Printemps" for piano with orchestra; the "Suite Älterer form," "Die Schöne

Mullerin" and "Suite in canon form," Op. 192, three string quartets, Op. 192; a sonata for 'cello, five sonatas for violin, two sonatas for piano, and a number of paraphrases. B. Lachen, Zurich, May 27, 1822; d. June 25, 1882, Frankfort-on-Main.

Raggianti (Ippolito) played violin. B. near Pisa, 1866; d. Viareggio, 1894.

Ragoke. Small Russian horn.

Raimondi (Pietro) composed the trilogy of oratorios called "Joseph," consisting of the works "Potiphar," "Pharaoh," and "Jacob," performed separately at Rome, 1852, and later consecutively by 400 musicians. He was considered remarkable for his knowledge of counterpoint as well as for his extraordinary output, which included 55 operas, 21 grand ballets, produced between 1812 and 1828 at the San Carlo, Naples; four additional oratorios, four masses with orchestra, two masses for two choirs à capella, a 16-part Credo, two requiems with orchestra, the whole book of Psalms for from four to eight voices, 90 "partimenti," and many smaller works. A pupil of the Pietà de 'Turchini Conservatory, Naples, his first opera, "Le Bizarrie d'Amore," was produced in Genoa when he was 21. After serving as director of the Naples theatres, he was made prof. at the Palermo Conservatory, and in 1850 succeeded Basili as chapelmaster at St. Peter's, Rome. B. Dec. 20, 1786, Rome; d. Oct. 30, 1853, Rome.

Rainforth (Elizabeth) created "Arline" in the London production of Balfe's "Bohemian Girl"; sang with success at English festivals; debut as "Mandane" in Arne's "Artaxerxes," Oct. 27, 1836. B. Nov. 23, 1814; d. Sept. 22, 1877, Redland, Bristol.

Rake. Five-pronged instrument for ruling sheet music.

Rall. Abbreviation for RALLENTANDO.

Rallentando. *It.* With gradually decreasing speed.

Rallentato. *It.* Retarded.

Ramann (Lina) founded normal schools for training women as music teachers in Glückstadt and Nuremberg; wrote "Life of Liszt," musical essays, etc.; pupil of Frau Brendel in Leipsic. B. June 24, 1833, near Kitzingen, Bavaria; retired after 1880.

Rameau (Jean Philippe) discovered the law of the inversion of chords and wrote a valuable series of works on theory; dominated the French opera for many years, ranking as the foremost French composer between the ages of Lulli and Gluck. Son of Jean Rameau, organist of the Dijon Cathedral, the lad was destined for a legal career, but he neglected all studies save that of music, and was thus able to read difficult harpsichord music at sight when only seven, and soon mastered the violin and organ, but was withdrawn from the Jesuit College at the request of the authorities. At eighteen he was sent to Italy to break off a love affair, where he neglected the opportunities afforded for mastering the Italian theories of music, to his deep regret in after life. For a time he played violin with a wandering theatrical company in Southern France, then settled in Paris, where he obtained employment as church organist. Disgusted in 1717 at being defeated in competition for the post of organist at St. Paul's Church, he accepted an appointment temporarily at Lille, and later went to Clermont. There his brother Claude vacated the organ desk at the Cathedral in his favor. During four years in Clermont he tried to make up for his early neglect of study, read the then authoritative works on musical theory, and after experiments with the monochord, wrote his "Treatise on Harmony." This work, although containing erroneous theories which he corrected in after years, marked a decided advance in the world's knowledge. As soon as he could leave his post at Clermont, he went to Paris, published his book, which was soon followed by several controversial works, and a "Dissertation on the different methods of accompaniment for the harpsichord and organ," Paris, 1732. His debut as a dramatic com-

poser was made at the Théâtre de la Foire, Feb. 3, 1723, when he produced the dances, ballets, and airs needed in "L'Endriague," written by his friend Alexis Piron. The following year he published his celebrated "Pièces de Clavecin" with a method for fingering, reprinted later with a "table of agrémens." Now recognized as a leading music master, and organist at the Church of Ste. Croix de la Bretonnerie, Rameau married a pretty young singer, Marie Louise Mangot, Feb. 25, 1726. His one-act "L'Enrôlement d'Arlequin" was produced at the Théâtre de la Foire almost before the wedding festivities were over, and a few months later, his "Le Faux Prodigue," like its predecessor, in lighter vein, was first performed at the same house. Having won recognition, Rameau now revealed his ambition to attempt grand opera. After repeatedly failing to secure a libretto, he obtained the tragic text "Samson" from Voltaire (whom he greatly resembled), only to have it forbidden by the authorities just as the Académie was ready to produce it. "Hippolyte et Aricie," to book by Abbé Pellegrin, based on Racine's "Phèdre," was the first of his serious works to obtain a hearing, Oct. 1, 1733. The composer, who had just turned the half century, was discouraged by an unfavorable reception, and thought of withdrawing from the theatre. The tide of sentiment soon turned in his favor. "Les Indes galantes," produced at the Académie, Aug. 23 1735, and "Les Fêtes de Hébé," May 21, 1739, established him in a position which neither the attacks of the "Lullists," who objected to having that master's works superseded, nor of the "Encyclopedists," whose articles on music Rameau ridiculed, could shake. For the remainder of his life he grew in honors and in popularity. He was elected a member of the Académie of his native town, exempted from taxation together with his family for all time, and shortly before his death was raised to the nobility. A list of his later works and the date of their performance at the Académie follows: "Dardanus," Nov. 19, 1739; "Les Fêtes de Polymnie," Oct. 12, 1745; "Le Temple de la Gloire," Dec. 7, 1745; "Zäis," Feb. 28, 1748; "Pygmalion, Aug. 27, 1748; "Les Fêtes de l'Hymen et de l'Amour," Nov. 5, 1748; "Platée," Feb. 4, 1749; "Näis," April 22, 1749; "Zoroastre," Dec. 5, 1749; "La Guirlande, ou les Fleurs enchantée," Sept. 21, 1751; "Acanthée et Cephise," Nov. 18, 1751; "Les Surprises d'Amour," May 31, 1757; "Les Paladins," Feb. 12, 1760. "Pièces de clavecin en concerts avec un violon ou une flute," and "Nouvelles Suites de Pièces de clavecin" likewise date from this later period, and he composed the following operas for the court: "Lysis et Delie," "Daphnis et Eglè," "Les Sybarites," "La Naissance d'Osiris," "Anacréon," and "La Princesse de Navarre," the last named to book by Voltaire. B. Sept. 25, 1683, Dijon; d. Sept. 12, 1764. See biographies by Adolphe Adam, Fétis, Poisot, Pougin, Chabanon's "Eloge," 1764; Maret's "Eloge historique," 1766. A complete edition of his harpsichord music is published by Steingräber.

Ramm (Friedrich) played oboe 50 years from 1758 in famous Bavarian Electoral orchestra; associate of Beethoven and friend of Mozart. B. Nov 18, 1744, Mannheim; d. after 1808.

Ramsey (Robert) composed services; played organ Trinity College, Cambridge, 1628–44.

Randall (Dr. John) composed two Double Chants, an anthem; played organ King's College and became prof. of music, Cambridge University, chorister in boyhood, Eng. Chapel Royal. B. 1715; d. March 18, 1799.

Randall (Richard) sang ten., Eng. Chapel Royal, and in oratorios of Handel when 76. B. Sept. 1, 1736; d. April 15, 1828.

Randall (William) published music with John WALSH.

Randegger (Alberto) composed the comic opera "The Rival Beauties," Leeds, 1864; Psalm cl. with

orchestra and organ, Boston Peace Jubilee, 1872; the dramatic cantata "Fridolin," Birmingham Festival, 1873; the scena "Medea," Leipsic, 1869; "Saffo," London, 1875; the cantata "Werther's Shadow," Norwich Festival, 1902; wrote "Primer of Singing" (Novello); taught Royal Academy of Music, London; conducted Carl Rosa Opera company, and Norwich Festival. Pupil of Lafont and Ricci, he had composed masses and other church music, and two ballets at the age of 20. Then he collaborated in the composition of the buffo opera "Il Lazzarone," book by Rossi, which was performed with success at Trieste. Two years were then spent as conductor in Italian cities, and in 1854 he produced his grand opera "Bianca Capello" in Brescia, thereafter taking up his abode in London. B. April 13, 1832, Trieste; add. London.

Randhartinger (Benedict) was the only one of Schubert's friends who failed to desert him in his last illness, and was responsible for the composition of Schubert's "Schöne Müllerin," since Schubert borrowed the poems from him; composed the opera "König Enzio," 20 masses, 60 motets, symphonies, and chamber music, 400 songs, in all 600 and more works; fellow pupil with Schubert at the Konvict school, Vienna, he became court chapelmaster in 1862. B. July 27, 1802; d. 1894, Vienna.

Randolph (Harold) directed the PEABODY CONSERVATORY OF MUSIC, and in 1908 was the only American musician wholly trained in his own country to have received substantial recognition; pupil of Nannette Falk Auerbach and Carl Faelten at the Peabody Conservatory of Music. B. Oct. 31, 1861, Richmond, Va.; add. Baltimore, Md.

Ranelagh Gardens, where the boy Mozart gave his London concerts, were located east of Chelsea Hospital, on the bank of the Thames. All sorts of entertainments were given there, including organ and orchestral concerts, vocal recitals, and masques, with music by Arne. The mansion in the gardens was built by Earl Ranelagh, and was used as a public resort from 1733 to 1803.

Range. Compass.

Rank of Pipes. A row of organ pipes belonging to one stop. From one to five ranks are controlled by one register.

Ransford (Edwin) wrote and composed songs; sang bar.; later became popular actor in minor rôles. B. Gloucestershire, 1805; d. July 11, 1876, London.

Rant. Obsolete country dance; name probably corrupted from Coranto.

Ranz des Vaches. Flourishes or tunes played on the cow-horns by Swiss shepherds to call the cattle.

Rapidamente. *It.* Rapidity.

Rapidità, con. *It.* With rapidity.

Rapido. *It.* Rapid.

Rappoldi (Eduard) composed symphonies, chamber music; became concertmeister of the Dresden Opera, 1876, and prof. of violin at Dresden Conservatory; in earlier life member of the Joachim quartet, and Joachim's colleague at the Berlin Hochschüle; pupil of the Vienna Conservatory, then chapelmaster at Lübeck, Stettin, and Prague. B. Feb. 21, 1839, Vienna; add. Dresden. **Laura Kahrer** played piano; pupil of Dachs and Dessoff at Vienna Conservatory, later of Liszt at Weimar. B. 1853, Vienna; m. EDUARD, 1874; add. Dresden.

Rasgado. *Sp.* To strike an arpeggio on the guitar with a sweep of the thumb.

Rastral or **Rastrum.** RAKE.

Rasumoffsky (Andreas Kyrillovitch) founded and played in the famous SCHUPPANAZIGH quartet; received the immortal distinction of the dedication of string quartets in F and E minor and C, Op. 59, by Beethoven. Of peasant birth, his father was made a count by Empress Elizabeth of Russia, and Andreas, becoming Russian ambassador at Vienna, married Countess Thun, elder sister of Princess Lichnowsky, Beethoven's patroness. In 1809 Rasumoffsky shared the honour of the dedication of the C minor and Pastoral

symphonies with Prince Lobkowitz. In 1815, prior to the adjournment of the Congress of Vienna, the Russian Emperor made Rasumoffsky a prince. B. Oct. 22, 1752, Lemeschi, Russian Ukraine; d. Sept. 23, 1836.

Ratez (Emile P.) composed the operas "Ruse d'Amour," Besançon, 1886; "Lydèric," Lille, 1895, "Scènes herôiques," symphonic poem with soli chorus and orchestra; directed Lille Conservatory; pupil of Paris Conservatoire under Bazin and Massenet; later viola player at Opéra Comique and chorusmaster under Colonne. B. Nov. 5, 1851, Besançon; add. Lille.

Ratezza. *L.* Speed.

Rathselcanon. *Ger.* Riddle CANON.

Ratio. *L.* In Music Theory and ACOUSTICS, relation or proportion.

Rattenendo or **Rattenuto.** *L.* Retarding or restraining the time.

Rauchenecker (G. Wilhelm) composed the operas "Die letzten Tage von Thule," "Ingo," "Sanna," "Le Florentin," a symphony; the prize cantata "Niklaus von der Flue," Zurich Festival; directed Avignon Conservatory; conducted at Winterthur, Berlin Philharmonic concerts, Elberfeld; pupil of Lachner, Baumgartner, and Walter. B. Mar. 8, 1844, Munich; add. Elberfeld.

Rauco. *L.* Harsh, rough.

Rauscher. *Ger.* Notes rapidly repeated.

Rauschwerk. *Ger.* Organ stop of two ranks of pipes sounding the 12th and 15th. The prefix has the same meaning combined with the words Pfeif, Flöte, Quint, or Pipe.

Rauzzini (Venanzio) composed operas and chamber music; gave concerts in London and Bath; sang; taught vocal. B. Rome, 1747; d. Bath, 1810. MATTEO composed and taught vocal in London and Dublin. B. 1754, Rome; brother of VENANZIO; d. 1791.

Ravanastron. Primitive violin said to have been played in Ceylon for the past 5000 years.

Ravenscroft (John) composed hornpipes; played violin. D. 1740.

Ravenscroft (Thomas) published "The Whole Booke of Psalms," London, 1621, including much of his own work and "Pammelia," 1609, the first English collection of catches, rounds and canons; chorister at St. Paul's. B. about 1582; d. after 1630.

Ravera (Niccolo Teresio) composed four operas; conducted Théâtre Lyrique, Paris; prize pupil of Milan Conservatory in piano, organ, and composition. B. Feb. 24, 1851, Alessandria, Italy; add. Paris.

Ravina (Jean Henri) composed a piano concerto and salon pieces; toured Europe as piano virtuoso; taught Paris Conservatoire, where he had been prize pupil; Chevalier of the Legion of Honor. B. May 20, 1818, Bordeaux; retired 1880.

Ravvivando. *L.* Quickening or reviving, as il tempo, increasing the time.

Rawlins (Thomas) played under Handel; organist Chelsea Hospital; pupil of Pepusch. B. 1703; d. 1767, London. **Robert** played violin in royal orchestras; pupil of his father THOMAS. B. 1742; d. 1814. **Thomas A.** composed for and played violin and piano; pupil of his father ROBERT, and of Dittenhofer. B. 1775; d. after 1820.

Ray. RE.

Raymond and Agnes. E. J. Loder's English opera to book by E. Fitzball was first performed June 11, 1859, at the London St. James Theatre.

Re. French and Italian name of the note D, and the syllable used for that note in solmisation.

Rea (William) composed anthems, organ pieces, songs; founded London Polyhymnian Choir, Newcastle Amateur Vocal Society; gave organ, piano, and orchestral concerts; played organ in various Newcastle churches, to the Corporation, and from 1878 at St. Hilda's, South Shields; pupil of Pittman, Sterndale Bennett, Moscheles, Richter, and Dreyschock. B. Mar. 25, 1827; retired 1890.

Read (Daniel) composed; taught. B. 1757, Rehoboth, Mass.; d. 1836, New Haven, Conn.

Reading (John) composed the "Dulce Domum" for Winchester School; Master of Choristers, Lincoln Cathedral; organist Winchester Cathedral and College, 1675 and 1681. D. 1692. **John** composed "A Book of New Songs," "A Book of New Anthems," claimed to have composed "Adeste Fideles"; organist Dulwich College; Master of Choristers, Lincoln Cathedral; organist at several London churches; in boyhood chorister in Eng. Chapel Royal under Dr. Blow. B. 1677; d. Sept. 2, 1764. **John** played organ Chichester Cathedral, 1674–1720. **Rev. John** published "A Sermon Concerning Church Musick," 1663; prebendary, Canterbury Cathedral.

Real Fugue. Strict FUGUE.

Reay (Samuel) composed part-songs, anthems, madrigals, morning and evening service in F, Psalm cii, with string orchestra; played organ Newcastle and other churches; became organist and schoolmaster Newark parish church, 1864; pupil of Henshaw and Penson, and in boyhood chorister Durham Cathedral. B. Mar. 17, 1828, Hexham.

Rebab. REBECK.

Rebeck or **Rebec.** Obsolete three-stringed instrument of viol family, probably introduced into Europe from the Orient, where it is still found, by the Moors of Spain.

Rebel (Jean Ferry) composed violin sonatas and ballet music, one of the "24 violins" and composer to the King of France. B. 1669, Paris; d. 1747, Paris. FRANÇOIS composed "Pyrame et Thisbe," Académie, 1726, and many other operas with his friend Francis FRANCŒUR, with whom he was associated as leader and manager of the Académie, and later as Surintendant of Music to Louis XV, who made them Chevaliers of St. Michel; son and pupil of JEAN FERRY; entered Opéra as violinist at 13, and composed the ballet music named for Mlle. de Camargo. B. June 19, 1701; d. Nov. 7, 1775.

Rebello (João Soares Lourenço) composed church and secular music. B. 1609, Caminha, Portugal; d. Nov. 16, 1661; San Amaro.

Re Bémol. *Fr.* D flat.

Re Bémol Majeur. Key of D flat major.

Reber (Napoleon Henri) wrote the famous "Traité d'Harmonie," 1862, long the French standard work on the subject; taught composition in the Paris Conservatoire in succession to Halévy, 1862; composed the ballet "Le Diable Amoureux," the opéra comique "La Nuit de Nöel," 1848, five other operas, four symphonies, the cantata "Roland," much chamber music, songs; pupil of the Paris Conservatoire, member of the Institute. B. Oct. 21, 1807, Mulhausen; d. Nov. 24, 1880, Paris.

Rebibe. Small REBECK.

Rebicek (Josef) became conductor Berlin Philharmonic orchestra, 1897; having served as concertmeister at Wiesbaden, director of the Warsaw Opera and conductor the Pest National Theatre; violin pupil Prague Conservatory. B. Feb. 7, 1844, Prague; add. Berlin.

Recheat. Hunting signal for recall of hounds.

Recht Hand. *Ger.* "Right hand."

Recit. *Fr.* Solo part; principal of several parts.

Recitando. *It.* In RECITATIVE style.

Recitatif. *Fr.* RECITATIVE.

Recitative. With the beginning of opera in Italy, recitative was developed in imitation of the musical declamation of the Greek theatre. Free declamation continued to serve for the ordinary dialogue of opera from the days of Caccini, Peri and Monteverde, melodious set pieces being reserved for the more impassioned utterances, until Wagner's so-called reforms. The ideal of the Bayreuth School, as set forth by its founder is "recitative which is aria and aria which is recitative," with the orchestra aiding in enforcing and illustrating the narrative, instead of serving merely as accompaniment. In view of the development of the modern orchestra this is perhaps the nearest approach to the Aria Parlante of the Italian Renaissance now possible, but it should be remembered

that the instruments employed in the Greek Theatre were incapable of giving even what the Zukunftsmusikers were pleased to call "a big guitar accompaniment." In the Recitativo Secco or Parlante of Italian opera, the orchestra sounds only a few chords to enable the singer to hold to the key. The elaborately accompanied recitative was characterized as Stromentato, "instrumented"; Con Accompagnamento, "with accompaniment"; or Obbligato, "where the accompaniment is necessary." In oratorio as in opera, the singer is allowed great freedom in the delivery of Recitative unless tempo is strictly marked.

Recitativo. *L.* RECITATIVE.

Reciting Note. That on which the greater part of a verse is declaimed in GREGORIAN CHANT.

Recorder. Obsolete English name for flageolet and flute.

Recte et Rectro. *L.* "Forward and backward." Term applied to certain kinds of CANON.

Redeker (Louise Dorette Auguste) sang con. at the Gewandhaus and other chief concerts of both Germany and England; pupil of Konewka, Leipsic Conservatory. B. Jan. 19, 1853, Duingen, Hanover; retired on her marriage, Oct. 19, 1879.

Redford (John) composed anthems, organ pieces; organist and Master of Choristers, St. Paul's, London, 1491–1547.

Re Dièse. *Fr.* D sharp.

Redita. *L.* Repeat or return.

Redondillas. *Sp.* ROUNDELAYS.

Redoublement. *Fr.* Doubling a part or interval.

Redoutensaal is the name of a Vienna building containing a large and a smaller auditorium formerly used for public dances and entertainments. It is attached to the imperial palace, and from 1748 to 1870 was the scene of many concerts. Mozart, Haydn and Beethoven composed for the orchestra which played at the dances.

Redowak, Redowazka, Redowa. Bohemian dance which originally alternated from 2–4 to 3–4 time. As now danced it resembles a polka.

Reductio Modi. *L.* Transposition of a mode to the modern scale; restoration to original pitch of a transposed mode.

Reed stops are ORGAN stops composed of pipes having reeds.

Reed (Thomas German) composed and arranged theatre music and songs and the scores of the many operettas produced as "Mr. and Mrs. Reed's Entertainments" at the London Gallery of Illustration; first performed Beethoven's Mass in C in England while chapelmaster of the Royal Bavarian Chapel; played organ and piano; pupil of his father, who was conductor at the Haymarket. B. June 27, 1817, Bristol; d. Upper East Sheen, Surrey, 1888. **Priscilla Horton** began a successful dramatic career at ten, playing light rôles later at Drury Lane and Covent Garden with Macready; merging her career with that of THOMAS GERMAN after her marriage to him, Jan. 20, 1844. B. Jan. 1, 1818, Birmingham; d. 1885. **Alfred German** continued the entertainments established by his parents THOMAS GERMAN and PRISCILLA. D. 1895. **Robert Hopke** and **William** played 'cello. Brothers of THOMAS GERMAN.

Reeds are employed to set up vibration in the enclosed air columns of organ pipes, harmoniums, and reed orchestral instruments for the production of musical sounds. Although metal and many fibrous materials are now used in making reeds, the name derived from a tall grass or cane is retained. A thin strip of this cane so inserted in the mouthpiece of a clarinet as to overlap the air passage and vibrate against it, is a type of the Single Beating Reed. The OBOE and Bassoon are provided with Double Reeds, while the metal reeds of the concertina and harmonium, so cut as to pass freely in and out of the aperture in the plate to which they are attached, are examples of Free Reeds. Most writers on ACOUSTICS assume that a vibrating membrane in the human larynx serves as a reed in voice production. The vibration of the membrane of the lip in EM-

BOUCHURE serves the purposes of reed in playing instruments of the horn family.

Reel. Lively country dance of Scandinavian origin resembling the Danish kreol, surviving in Yorkshire, Eng., as the Sword Dance, where the music is that of a hornpipe; in Ireland, where it is very fast; and in Scotland, where there are two varieties, the slow Strathspey and the livelier "Scotch" reels, of which that of Thulichan or Tulloch is a type.

Reeve (William) composed songs and operettas and adapted dramatic compositions for Sadler's Wells Theatre, of which he was part proprietor. B. 1757; d. June 22, 1815.

Reeves (John Sims) sang such bar. rôles as Rudolpho in "Sonnambula," debut 1839 at Newcastle, later developing into one of the most noted of English tenors, creating Lyonnel in Balfe's "Maid of Honor," and distinguishing himself at English festivals, retaining his voice more than 50 years, and actually touring South Africa with success at 78. Son and pupil of a musician, he became organist at North Cray at 14, studied vocal with Hobbs and Cooke, piano and theory with Cramer and Callcott; then completed his education with Bordogni, Paris and Mazzucato, Milan, where he sang at La Scala. B. Sept. 26, 1818, Woolwich; d. Oct. 25, 1900, London. See "Life and Recollections," London, 1888. **Emma Lucombe** sang in opera and concert; taught vocal; pupil of Mrs. Blane Hunt. M. JOHN SIMS, 1850. **Herbert** made his debut as singer June 12, 1880, London, having studied with his father, JOHN SIMS, and in Milan.

Reformation Symphony. Felix Mendelssohn's work in D minor, composed for the Tercentenary Festival of the Augsburg Confession of Faith, was first performed Nov., 1832, in Berlin, two years later, the composer conducting. "Ein Feste Burg," the most authentic of the hymns attributed to Luther, is the basis of the Finale.

Refrain. BURDEN or CHORUS of a BALLAD.

Regals, Rigoles, Rigals. Obsolete names for Portative ORGANS.

Reger (Max) composed a symphony, Op. 90, songs, much chamber and organ music; taught Leipsic Conservatory. Pupil of his father, and Riemann at Sondershausen and Wiesbaden. B. Mar. 19, 1873, Brand, Bavaria; add. Leipsic.

Register means, in the broadest sense, all the pipes belonging to a given stop, but is properly only the handle or knob bearing the stop's name; hence "Registration" is the combination of various stops made by pulling out the handles or knobs.

Register, Upper and Lower, refers to COMPASS of instruments.

Register, Vocal. Classification of the voice, as by Soprano Register or Tenor Register, or of a portion of the voice, as Head Register, Chest Register.

Registre. *Fr.* REGISTER.

Registrirung. *Ger.* REGISTRATION.

Règle de l'Octave. *Fr.* RULE OF THE OCTAVE.

Regular Form. Strict FORM.

Regular Fugue. Strict FUGUE.

Regular Motion. Similar MOTION.

Regulation. Adjustment of the touch in keyboard instruments.

Regondi (Giulio) toured every court in Europe as guitar virtuoso before reaching the age of nine; afterwards popularized the Concertina, for which he composed "Les Oiseaux" and two concertos. B. 1822, Geneva; d. May 6, 1872.

Rehberg (Willy) composed violin sonata, piano sonata, etc.; conducted at Altenberg, 1888–90, then became piano teacher, Geneva Conservatory, and in 1892 conductor Geneva Municipal orchestra; pupil of his father, the Zurich Music School, and Leipsic Conservatory. B. Sept. 2, 1863, Morges, Switzerland; add. Geneva.

Rehearsal. Practice of a work to be performed in order to attain relative perfection of ensemble — too often honoured in the breach. **Full rehearsals** are those at which the soloists, chorus, and complete orchestra at-

tend. Dress rehearsals are those in which members of the cast appear in costume, and like the Public Rehearsals are really complete preliminary performances.

Reicha (Joseph) composed; played 'cello; conducted. B. 1746, Prague; d. 1795, Bonn. **Anton Joseph** wrote many ingenious works on theory such as his "Traité de haute composition musicale," Paris, 1818, since superseded as unsound; taught counterpoint and fugue at the Paris Conservatoire with great success from that year; composed 20 string quartets, 24 quintets for flute, oboe, clarinet, bassoon and horn and much other chamber music strikingly harmonized; likewise composed "Obaldi," "Cagliostro," Paris, 1810, "Sapho," Paris, 1822, and other now forgotten operas. Adopted by his uncle JOSEPH, young Reicha was associated with Beethoven in the Bonn electoral orchestra, and in 1802–8 was the intimate of that composer, as well as of Salieri, Haydn and Albrechtsberger in Vienna. There he dedicated his "36 fugues pour le piano" to Haydn. On settling in Paris he became naturalized, was made Chevalier of the Legion of Honor, and member of the Institut. B. Feb. 27, 1770, Prague; d. May 28, 1836, Paris. See "Notice sur Reicha," Delaire, Paris, 1837.

Reichardt (Alexander) composed "Thou art so near," and other popular songs; sang ten. in opera, and in early life in the Esterhazy chapel; noted for interpretations of Schubert and Beethoven; founded Boulogne Philharmonic Society. B. April 17, 1825, Packs, Hungary; d. 1885, Boulogne-sur-Mer.

Reichardt (Johann Friedrich) became court composer and chapelmaster to Frederick the Great at 24; was dismissed by Frederick Wilhelm II, served as chapelmaster for a time to Jerome Bonaparte; composed eight successful Singspiel, including "Jery und Bätely," "Erwin und Elmire," "Claudine von Villabella," and "Lilla" to Goethe's poems, many popular songs, five large vocal works including "Morning Hymn," by Milton; wrote critical and historical works on music; pupil of Veichtner, Benda, and Königsberg University. B. Königsberg, Nov. 25, 1752; d. July 17, 1814, on his estate, Giebichenstein, near Halle.

Reicher-Kindermann (Hedwig) sang sop. in opera, rôles ranging from "Pamina" and "Agathe" to "Fidelio," "Erda," and "Brunnhilde"; debut in Munich Opera in childhood, as one of the boys in the "Meistersinger." B. Munich, July 15, 1853; daughter of the singer KINDERMANN; m. Emanuel Reicher; d. June 2, 1883, Trieste.

Reichmann (Theodore) sang bar. in opera, creating the rôle of Amfortas in "Parsifal" at Bayreuth; sang at Vienna court opera 1882–9, Metropolitan Opera House, New York, 1889–90, then returned to Vienna; pupil of Mantius, Elsler, Reiss and Lamperti. B. Mar 18, 1849, Rostock; d. 1903.

Reid (General John) bequeathed his $350,000 estate to found the professorship of music at Edinburgh University, which bears his name; was noted as an amateur of music during long service as Colonel of the 88th Regiment, British Army. B. about 1721, Straloch, Perthshire; d. 1807, London. The **Reid Concerts** in Edinburgh, held primarily in honour of Gen. Reid's birthday, were an outgrowth of the bequest referred to.

Reihen or **Reigen.** *Ger.* Round dance.

Reimann (Heinrich) composed sonatas and organ studies; wrote criticism; became assistant Royal Librarian, 1887; taught organ and theory, Scharwenka-Klindworth Conservatory; played organ Gnadenkirche from 1895; pupil of his father. B. Mar. 14, 1850, Rengersdorf; d. May 24, 1906, Charlottenburg.

Reinagle (Joseph) composed violin and 'cello concertos, quartets; wrote "A Treatise on the Violoncello"; played 'cello in London concerts under Haydn. B. Portsmouth; lived in Dublin 1785–87. **Hugh** played 'cello. Younger brother of JOSEPH; d. Lisbon. **Alexander**

Robert composed church music; played organ at Oxford. B. Aug. 21, 1799, Brighton; son of JOSEPH; d. near Oxford April 6, 1877.

Reinecke (Karl Heinrich Carsten) conducted the Gewandhaus concerts, Leipsic, 1860–95; played piano; taught piano and composition, Leipsic Conservatory until 1897 when he became "director of studies"; composed three sonatas and an F sharp minor concerto for piano; chamber music, the five-act opera "König Manfred," three one-act operas, incidental music to Schiller's "Tell," the fairy opera "Die Teufelchen auf der Himmelswiese," 1899, the oratorio "Belsazar," the cantatas "Hakon Jarl" and "Die Flucht nach Aegypten"; five fairy cantatas, the overtures "Dame Kobold," "Aladin," "Fridensfeier," Festouverture and "In Memoriam" to David; symphonies, masses, 20 canons for three women's voices; many arias, songs for children, part-songs, and educational works. Son and pupil of a music teacher, he made his debut as a pianist at 11, toured Europe with success, became court pianist to the King of Denmark, and before settling in Leipsic, taught in the Cologne Conservatory, conducted the Barmen Gesellschaft, and in 1859 became director of music at Breslau University. His last notable works were "Zenobia," for chorus and orchestra, and a funeral march for Emperor William I. Besides the title "Royal Professor," Reinecke held the degree Dr. Phil. from Leipsic University. B. June 23, 1824, Altona.

Reine de Chypre. J. F. F. E. Halévy's five-act opera, to book by Saint-Georges, was first performed Dec. 22, 1846, at the Paris Opéra.

Reine de Saba. Charles F. Gounod's four-act opera, to book by Barbier and Carré, known as "Irène" in the English version, was first performed Feb. 28, 1862, at the Paris Opéra. Goldmark's opera on this subject is described as "KÖNIGIN VON SABA."

Reine Topaze. Victor Masse's three-act opéra comique, to book by Lockroy and Battes, was first performed Dec. 27, 1856, at the Paris Théâtre Lyrique.

Reingreifen. *Ger.* To play with pure intonation.

Reinhard (B. François) published music in Strassburg about 1800, and is said to have been first to stereotype music plates.

Reinhold (Hugo) composed chamber music and songs; prize pupil Vienna Conservatory. B. Mar. 3, 1854; add. Vienna.

Reinhold (Thomas) created many rôles in oratorio under Handel. B. 1690, Dresden; d. 1751, London. **Charles Frederick** sang bass in English concerts and opera. B. 1737; son of THOMAS; d. Sept. 29, 1815, Somers Town.

Reinicke or Reinken (Johann Adam) played organ at the Hamburg Catherine Church 68 years from 1654; was greatly admired by the youthful J. S. Bach; composed the chorale "An Wasserflüssen Babylons," four other organ pieces and "Hortus Musicus" for two violins, viola and bass; pupil of Swelinck, Amsterdam. B. April 27, 1623, Deventer, Holland; d. Nov. 24, 1722, Hamburg.

Reinsdorf (Otto) wrote on music, edited publications. B. 1848, Köselitz; d. 1890, Berlin.

Reinthaler (Karl) composed "Jeptha," an oratorio, "Edda," an opera, Bremen, 1875, "Bismarck-hymn" which captured the Dortmund prize, symphony, part-songs; played organ Bremen Cathedral; conducted Bremen Private Concerts. B. Oct. 13, 1822, Erfurt; d. 1896, Bremen.

Reisenauer (Alfred) played piano in virtuoso tours of Europe and America; pupil of Köhler, then of Liszt, with whom he made his debut in Rome, 1881; composed piano pieces. B. Nov. 1, 1863, Königsberg; d. Oct. 3, 1907, Libau.

Reiss (Albert) sang ten. in opera noted for interpretations of "Mime" and "David"; debut at Königsberg, and since 1902 with New York Metropolitan Opera House; pupil of Liebau and Stolzenberg. B. Berlin; add. New York.

Reissiger (Christian Gottlieb) composed three symphonies, published, 1790. **Karl Gottlieb** composed "Dido" and other operas, 10 masses, songs, probably composed "Weber's Last Waltz"; succeeded Marschner and Weber in their posts at Dresden operas. B. near Wittenberg, Jan. 31, 1798; son of CHRISTIAN GOTTLIEB; d. Nov. 7, 1859, Dresden. **Friedrich August** composed; conducted military bands. B. 1809, Belzic; son of CHRISTIAN GOTTLIEB; d. 1883, Frederickshald.

Reissmann (August) wrote "From Bach to Wagner," Berlin, 1861, "History of German Song," lives of composers; composed three operas, an oratorio, concerto and suite for violin, completed Mendel's lexicon; lectured at Stern Conservatory, Berlin, 1863-80, became Dr. Phil. Leipsic, 1875. B. Nov. 14, 1825; retired after 1882.

Relation is a vague term covering the connection between notes, keys, chords or the movements of a work.

Relatio Non Harmonica. *L.* FALSE RELATION.

Relative Chord. CHORDS having several notes in common are said to be in Direct relation. Widely contrasting chords, such as those of the Dominant and Tonic, are said to be Indirectly related, as their roots are a fifth apart.

Relative Keys are those whose Tonic Chord is a RELATIVE CHORD. The relative major key of a given minor key has its tonic a third above; while the relative minor of a given major key has its tonic a minor third below.

Relfe (Lupton) played organ 50 years at Greenwich Hospital. D. 1805. JOHN composed the popular song "Mary's Dream," piano pieces; wrote on theory; played in the King's Band; pupil of his father LUPTON and of the organist Keeble. B. 1766; d. 1837, London.

Religioso. *L.* Religiously.

Rellstab (Johann Karl Friedrich) founded a Berlin vocal society, later merged in the Singakademie; published music; wrote books and criticism; composed an opera, Passion, Te Deum, Mass, three cantatas, symphonies, marches, etc. B. Feb. 27, 1759, Berlin; d. Aug. 19, 1813, Charlottenberg. **Heinrich Friedrich Ludwig** wrote musical novels, essays, criticisms, and was imprisoned for libel; composed part-songs. B. April 13, 1799, Berlin; son of JOHANN KARL FRIEDRICH; d. Nov. 28, 1860, Berlin. **Caroline** became noted for the great compass of her voice. B. April 18, 1793; daughter of JOHANN KARL FRIEDRICH.

Remenyi (Eduard) became one of the most famous of modern violinists, composed a concerto for that instrument and many transcriptions; was a man of wide information and much culture, but afflicted with an incurable "wanderlust" which nearly ruined his career. Pupil of Böhm (Joachim's master) at the Vienna Conservatory, he became adjutant to General Görgey in the Hungarian Revolution of 1848, was banished; toured America with success, then became associated for a time with Liszt at Weimar; was made court violinist to Queen Victoria; pardoned by the Emperor, 1860, and made court violinist; again set out upon his travels, which ended only with his life. His letters have been published, and throw much light on such curious subjects as "Hindoo Music." B. Hungary, 1830; d. of apoplexy on concert stage, San Francisco, May 15, 1898.

Remote. Unrelated.

Remplissage. *Fr.* "Padding" or filling in; intermediate part.

Renaud (Albert) composed the fairy opera "Aladin," 1891; the opéra comique "A la Houzarde," 1891; the operetta "Le Soleil de Minuit," 1898; played organ, St. Francis Xavier, Paris; wrote music criticism for "La Patrie," Paris; pupil of Delibes and César Franck. B. 1855, Paris; add. Paris.

Rénaud (Maurice Arnold) sang bass in opera, debut as "Karnac" in "Le Roi d'Ys," Paris Opéra Comique, Oct. 12, 1890, and the following year at the Opera as "Nelusko," having

previously created the rôles of the High Priest and of Hamilcar in Reyer's "Sigurd" and "Salammbo" in Brussels, where he was engaged from 1883 to 1890. "Telramund," "Wolfram," "De Nevers," "Beckmesser," "Iago," "Hamlet," "Rigoletto," "Valentine," "Herod," "Escamillo," etc., are a few of the 50 rôles he is said to have acquired. From 1897 he was a favourite at Covent Garden, and from 1907 at the Manhattan Opera House, New York. Rénaud was a pupil first of the Paris Conservatoire, then of the Brussels Conservatory. B. 1862, Bordeaux; add. Paris.

Rendano (Alfonzo) played piano, noted as interpreter of Bach; pupil Naples and Leipsic Conservatories. B. Carolei, near Cosenza, April 5, 1853; add. Naples.

Renversement. *Fr.* Inversion.

Renvoi. *Fr.* REPEAT.

Rè Pastore. W. A. Mozart's setting of Metastasio's dramatic cantata was composed in honour of Archduke Maximilian, and first performed April 23, 1775, at Salzburg.

Repeat. Two or four dots in the spaces of the staff indicate that the passage so marked is to be played through twice. See NOTATION.

Repetition. Rapidly repeating a tone or chord.

Répétition. *Fr.* Rehearsal.

Repetizione. *It.* Repetition; **Senza,** without repeating.

Replica, con. *L.* "With repetition" **Senza,** "without repetition."

Replicato. *It.* Repeated.

Reply. Answer in FUGUE.

Réponse. *Fr.* REPLY.

Repos. Fr. PAUSE.

Reprise. *Fr.* Burden of song; repeat; reappearance of a first theme in works in the Sonata FORM.

Requiem aeternam dona eis. *L.* "Grant them eternal rest." The Missa pro defunctis or Mass for the Dead is called requiem because of the first word of the phrase quoted, the beginning of the Introitus. A solemn Mass of Requiem is sung annually in Catholic churches in commemoration of the dead on All Souls' Day, and may also be sung at the funeral and on the anniversary of the death of individuals. The other chief divisions besides the Introitus are the Kyrie; the Gradual, Requiem aeternam and Tract, Absolve Domine; the Sequence, Dies Irae; the Offertorium, Domine Jesu Christi; the Sanctus; the Benedictus; the Agnus Dei, the Communio, Lux aeterna, and sometimes the Responsorium, Libera me; and the Lectio, Taedet animam meam. There are Gregorian melodies for all these divisions of the Requiem save the last, and it is hardly necessary to add that the genius of church musicians of all ages has been lavished on this solemn ritual. The most notable settings are those of Palestrina, Vittoria, Mozart, Cherubini, Berlioz, Brahms and Verdi, the last three composers having adopted their work to the concert room rather than the church.

Research. Improvised prelude to piano or organ number.

Resin or Rosin. Refined gum or COLOPHONY used to roughen the bows employed in playing string instruments.

Resolution. Progression from a discordant to a concordant combination of tones, or a progression giving a satisfactory sense of repose, usually effected by taking the discordant tone up or down one whole or half tone.

Resonance. Term in ACOUSTICS for sympathetic vibrations.

Resonance Box or Body. The hollow body of the violin or other string instrument which serves, by sympathetic vibration, to reinforce the tones produced by the vibration of the strings.

Resonanzboden. *Ger.* RESONANCE BODY.

Respiro. *It.* "Breath"; 16th note rest.

Response. In the Anglican Service, any sentence sung by the choir, whether an "Amen" or the reply to a Versicle.

Responsoria. *L.* Antiphons sung in the Roman Catholic Liturgy, chants for which are contained in several Office Books.

Rests. Signs employed in NOTATION corresponding to the various notes, and indicating silence.

Resultant Tones are formed by the vibration of two independent tones sounded together, and are classified as **Differential**, meaning a tone whose vibrations equal the difference between the two tones producing it; and **Summational**, or equalling the sum of the vibrations producing it.

Reszke, de (Jan Meczislaw) sang ten. with distinguished success in the world's chief music centres, his remarkable talents as an actor, in combination with vocal gifts and a fine presence, making him the foremost interpreter of such Wagnerian rôles as Tristan, Walther, and Siegfried, although his repertoire included leading rôles in every school of composition; retired in 1904 and founded a singing school in Paris, where, in the fall of 1908, he was planning a new academy with opera houses in Paris and New York, the whole to be financed by Mabelle Gilman, an American comic opera singer, who had become the wife of Corey, president of the Steel Trust. Eldest son of a railway official, he was taught music by his mother, and sang solos in the Warsaw Cathedral at 12, later becoming a pupil of Ciaffei, Cotogni, and Sbriglia, and in January, 1874, made his debut in Venice as "Alfonso" in "Favorita," and his first London appearance at Drury Lane the same year. For two seasons he continued to sing bar. rôles. Until his appearance at the Théâtre des Italiens, Paris, 1876, he was billed as "Jean de Reschi." His voice had been early recognized as robust ten. rather than bar., and in 1879 he made his first appearance as ten. in Meyerbeer's "Robert" in Madrid with such success that Massenet engaged him to create the name part of "Le Cid" at the Paris Opéra, 1885. Thereafter he was a favourite ten. throughout the world, especially in New York, London, and Paris. Other notable rôles were "Radames" in "Aida," "Raoul" in "Les Huguenots," and the name parts of "Faust," "Lohengrin," and "Roméo." B. Jan. 14, 1850; add. Paris. **Éduard** sang bar. bass rôles, including the King in "Aïda"; debut, 1876, at the Théâtre des Italiens, Paris; "St. Bris," "Almaviva," "Ramfis," the King in "Lohengrin," "Marcel" in "Huguenots," "Hans Sachs," "King Mark," "Hunding," "Hagen," and "Basilio." Pupil at first of his brother JAN, with whom he was generally engaged, Éduard ranked with the foremost artists of the day, and he continued to sing at Covent Garden, London, and the Metropolitan, New York, until several seasons after his brother's retirement. In 1907–8 he taught music in London. B. Dec. 23, 1855, Warsaw; add. London. **Josephine** created the rôle of "Sita" in "Le Roi de Lahore"; sang in opera with success from her debut at the Venice Academy, 1875, as "Ophelia," but retired on marrying L. de Kronenburg of Warsaw; pupil of the St. Petersburg Conservatory. B. Warsaw; sister of JAN and ÉDUARD; d. Feb. 22, 1891, Warsaw.

Retard. To decrease in velocity; to resolve discords upward after suspension.

Retrogrado. *It.* RETROGRADUS.

Retrogradus. *L.* To move backward; **Contrapunctus**, COUNTERPOINT per recte et retro.

Retto. *It.* Direct.

Reuss (Eduard) taught piano at Carlsruhe, pupil of Krüger and Liszt. B. Sept. 16, 1851, New York; add. Carlsruhe. **Louise Belce** sang Wagnerian sop. rôles at Carlsruhe, debut 1884, at Barcelona, Metropolitan Opera House, New York, 1901–2; pupil of Gänsbacher. B. Vienna, M. ÉDUARD; add. Carlsruhe.

Reuss-Köstritz, Prince of (Henry XXIV) composed two symphonies, a mass, songs; pupil of Herzogenberg and Rust, Leipsic. B. Dec. 8, 1856, Trebschen, Brandenburg.

Reuter (Florizel) toured Europe and America as "phenomenal" boy violinist; pupil of Max Bendix, Chicago and of Marteau. B. 1890; add. Chicago.

Reveil, Reveille, Revelly. Mili-

tary signal by which soldiers are awakened at dawn.

Reveillé. *Fr.* REVEIL.

Reverse Motion. Progression by inverted intervals.

Reyer (Ernest Louis Étienne) composed the opera "SIGURD," forestalling Wagner in the use of certain material for his RING DES NIBELUNGEN; became librarian of the Paris Opéra; succeeded Berlioz as music critic of the "Journal des Debats"; became Officer of the Legion of Honor, and in 1876 member of the Institut, vice David. Young Reyer, or Rey, studied music for a time in the free school established in Marseilles by Barsotti, but at 16 accepted a government appointment in Algeria, where he continued his studies, and composed a mass. The Revolution of 1848 caused him to return to France, and he then studied composition with his aunt, Mme. Farrenc. His first important work was the symphonic ode with choruses "Le Sélam," to book by Theophile Gautier, Théâtre des Italiens, 1850. Next came "Maître Wolfram," one-act opera to book by Mery, Paris Théâtre Lyrique, May 20, 1854; "Sakountala," a ballet to plot by Gautier, July 20, 1858; and the three-act opera "La Statue," Théâtre Lyrique, April 11, 1861. The two-act opera "Erostrate," performed at Baden, 1862, failed at the Paris Opéra, and in consequence "Sigurd" remained unperformed 18 years, or until 1884, when it was brought out in Brussels, later in Paris, New Orleans and Philadelphia. The opera "Salammbô" was produced in 1890. Sacred music, the cantata "Victoire," Paris Opéra, June 27, 1859, "Recueil de 10 Melodies" for voice and piano, and a number of songs complete the list of his works. In 1908 he was Inspector General of the Paris Conservatoire. B. Dec. 1, 1823, Marseilles; d. Jan. 15, 1909.

Reynolds (John) composed the anthem "My God, my God, look upon me"; sang Eng. Chapel Royal, 1765–70.

Reznicek, Freiherr von (Emil Nicolaus) composed the operas "Die Jungfrau von Orleans," 1887; "Satanella," 1888; "Emerich Fortunat," 1889, the comic opera "Donna Diana" to his own book, 1894, all produced at the Prague Opera; the folk-opera "Till Eulenspiegel," Berlin, 1901, symphonic suite, requiem; conducted the Mannheim court theatre; pupil of Leipsic Conservatory. B. May 4, 1861, Vienna; add. Berlin.

Rf. Abbreviation for RINFORZANDO.

Rhapsodes. *Gr.* Wandering minstrels of ancient Greece.

Rhapsodie. *Ger.* RHAPSODY.

Rhapsodie. *Fr.* RHAPSODY.

Rhapsody. Passionate and brilliant composition of irregular form.

Rheinberger (Joseph Gabriel) composed 18 organ sonatas, "Florentine" and "Wallenstein" symphonies, the overtures "Demetrius," "Taming of the Shrew," "Triumph," "Symphonique" sonata for piano, Op. 47, "Romantic" sonata for piano, Op. 184, much chamber music, the operas "Die sieben Raben," Munich, 1869, "Thürmer's Töchterlein," two Stabat Maters, four cantatas, Requiem for soldiers of the Franco-Prussian war and a notable mass "Christophorus," for double choir with orchestra, dedicated to Pope Leo XIII. When Rheinberger began to study piano he was too little for his legs to reach the pedals. At 12 he entered the Munich Conservatory, where he remained seven years, then becoming teacher in the same institution, and organist at the court church of St. Michael. In due time he was made Royal Professor and Chapelmaster. B. Mar. 17, 1839, Vaduz, Liechtenstein; m. the poet Franziska von Hoffnas; d. Nov. 25, 1901, Munich.

Rheingold. The "fore-evening" of Richard Wagner's Tetralogy the "RING DES NIBELUNGEN."

Rhythmique. *Fr.* RHYTHMIC.

Rhythmisch. *Ger.* RHYTHMIC.

Rhythmus or **Rhythm** is the METRE of modern music, almost infinite in variety, but usually reducible to NOTATION in three, four, or

nine beats. The units of Rhythm are Measures, as the units of the Measure are long and short notes grouped according to Accent.

Ribattitura or **Ribattuta.** *It.* "Restriking"; slow beginning of a trill; passing note.

Ribbechino. *It.* Small REBECK.

Ribs. Sides uniting the back and belly of an instrument of the violin family.

Ricci (Luigi) composed the operas "Il Colombo," Parma, 1829; "L'Orfanella di Ginevra," Naples, 1829; two "Figaro" operas which failed, and 20 operas in all before he was 30, and many more in after life, the only one now known outside of Italy being "CRISPINO E COMARE." In 1844 he married Lidia Stolz, who sang in 1867 at the Paris Théâtre des Italiens, but died soon after. Ricci's last work was "Il Diavolo a quattro," produced at Trieste, 1859. Shortly after this he became insane. B. June 8, 1805, Naples; d. Dec. 31, 1859, Prague. **Federico** collaborated with his brother LUIGI in several works including "Crispino," and was his fellow student at the Naples Conservatory. He composed wholly or in part 19 operas, of which the most successful was "Il Marito e l'Amante," Vienna, 1852, while the barcarole "Sulla poppa, etc." from his "Prigione d'Edimburgo" ranked with the most popular Italian melodies for a generation. B. Oct. 22, 1809, Naples; d. Dec. 10, 1877, Conegliano.

Rice (Fenelon B.) directed the Oberlin, O., Conservatory; played organ; Dr. Mus. Hillsdale College; pupil in Boston and Leipsic. B. Jan. 2, 1841, Green, O.; d. Oct. 26, 1901, Oberlin.

Ricercari. *It.* Exercises; flourishes.

Ricercata. *It.* Toccata or Fantasia; **Fuga,** highly elaborated FUGUE in which the composer exhausts his command of Counterpoint.

Rich (John) built and managed the first Covent Garden Theatre, London, from Dec. 7, 1732, having previously opened and managed the Lincoln's Inn Fields Theatre, which was built by his father. B. 1692, London; d. Nov. 26, 1761, London.

Richard Cœur de Lion. A. E. M. Grétry's three-act opéra comique, containing the air "O RICHARD, O MON ROI," to book by Sedaine, was first performed Oct. 21, 1784, at the Paris Opéra Comique. Julius Benedict's cantata of this title was first performed, 1863.

Richards (Brinley) composed the song "God Bless the Prince of Wales," etc., specialist in Welsh music; played organ and piano. B. 1819, Caermarthen; d. May 1, 1885, London.

Richardson (Joseph) composed flute fantasias and variations; played flute. B. 1814; d. Mar. 22, 1862, London.

Richardson (Vaughan) composed anthems, services; sang in boyhood, Eng. Chapel Royal; became organist Winchester Cathedral. D. 1729.

Richault (Simon) published music in Paris from 1805. B. May 10, 1780, Chartres; d. Feb. 20, 1866. **Guillaume Simon** continued the business founded by his father CHARLES SIMON. B. Nov. 2, 1806, Paris; d. Feb. 7, 1877. **Léon** enlarged the publishing business inherited from his father GUILLAUME SIMON. B. Aug. 6, 1839, Paris; d. 1895, Paris.

Richter (Ernest Friedrich Eduard) composed an oratorio, masses; wrote "Lehrbuch der Harmonie," "Lehrbuch der Fuge"; taught Leipsic Conservatory from its foundation; became cantor Thomaskirche, 1868; pupil of Weinlig. B. Oct. 24, 1808, Grosschönau; d. April 9, 1879, Leipsic. **Alfred** wrote on theory and "Das Klavierspiel für Musik studierende," 1898; pupil of his father, E. F. R.; taught in Leipsic Conservatory and in London. B. April 1, 1846, Leipsic; add. Leipsic.

Richter (Franz Xavier) sang; played violin; conducted; composed. B. 1709. Holeschau, Moravia; d. 1789.

Richter (Hans) became the foremost of Wagnerian conductors and first of the so-called "prima donna conductors," having presided over the

Bayreuth Festivals since their inception, the London Philharmonic concerts, 1879, then founded the highly successful London Richter concerts; conducted the Lower Rhine Festivals, 1885, also conducting at the Vienna Imperial Opera, Gesellschaft der Musikfruende, the Pest National Opera, and the Munich Royal Opera. Besides many orders, including that of Franz Joseph, he was made Dr. Mus. by Oxford, 1885, and in 1898 received the freedom of the City of Vienna. Son of the chapelmaster of Raab Cathedral and of Mme. Richter von Innffeld, a noted singer and teacher, he was entered at the Vienna Konvict in 1853, sang four years in the court chapel, studied horn with Kleinecke and theory with Sechter at the Vienna Conservatory, then played in the Kärnthnerthor orchestra until 1866, when he joined Wagner at Lucerne and copied the "Meistersinger" score. Next he engaged with von Bülow as assistant conductor at Munich. In 1870 he conducted the "Lohengrin" performance at Brussels, then rejoined Wagner and copied the score of the Ring, 1871–75, and became conductor at Pest. B. April 4, 1843, Raab, Hungary; add. Vienna.

Richter (Johann Christoph Christian) played organ; was father of Jean Paul. B. 1727, Neustadt; d. 1779, Schwarzenbach.

Ricordi & Co. published music in Milan, including the works of most of the "New Italian" composers. The house was founded by **Giovanni**, a musician of repute as conductor and violinist, and Verdi's publisher. B. 1785, Milan; d. 1853, Milan. **Tito** continued and enlarged the business inherited from his father, GIOVANNI, issuing a catalogue of nearly 750 pages. B. 1811, Milan; d. May 7, 1888. **Tito**, his son and successor then assumed direction of the business. B. Dec. 19, 1840; add. Milan. The "Gazetta Musicale" established by the founder of the house, with Mazzucati as editor, continued to be published under the management of Ricordi & Co. in 1908.

Riddle Canon. Enigmatical CANON.

Ridevolmente. *It.* Laughingly.

Ridotto. *It.* Reduced from full score; Redoute.

Riedel (Furchtegott Ernst August) composed cantatas; conducted, became cantor of Plauen, Saxony, 1890. B. May 22, 1855, Chemnitz; add. Plauen.

Riedel (Karl) composed part-songs; edited ancient music; founded the Leipsic Riedel Verein, which sang ancient music, 1855; helped found the Beethoven Stiftung; became president of the Wagner Verein; pupil Leipsic Conservatory. B. Oct. 6, 1827, Kronenberg; d. June 3, 1888, Leipsic.

Riehl, von (Wilhelm Heinrich) composed; wrote on music; directed. B. 1823, Biebrich; d. 1897, Munich.

Riem (Friedrich Wilhelm) composed piano sonatas and studies, chamber music; played organ Bremen Cathedral; directed Singakademie. B. Feb. 17, 1779, Thuringia; d. April 20, 1837, Bremen.

Riemann (Hugo) edited a "Music-Lexicon"; wrote essays and works on theory, nom de plume "Hugibert Ries"; became lecturer Leipsic University, 1895; in earlier life taught and lectured at Bielefeld, Bromberg, and the Hamburg and Wiesbaden Conservatories; pupil of Frankenberg, Barthel and Ratzenberger, and Leipsic Conservatory; Dr. Phil. Göttingen. B. July 18, 1849, near Sondershausen; add. Leipsic.

Riemenschneider (Georg) composed the opera "Die Eisjungfrau," the opera "Mondeszauber"; conducted at Lübeck, Dantzic and Breslau. B. April 1, 1848, Stralsund; add. Breslau.

Rienzi. Richard Wagner's five-act tragic opera to his own book, based on Bulwer-Lytton's novel "The Last of the Tribunes," was first performed Oct. 20, 1842, at Dresden. The action is laid in Rome about the middle of the 14th century. In the first act, Orsini, a Roman noble, attempted to abduct Irene, sister of the papal notary, Rienzi. Orsini's enemy

Colonna, leader of a rival faction of the nobility, prevents this, and in the midst of quarrel, Adriano, Colonna's son, who is in love with Irene, comes to her defense. The tumult increases. Nobles and plebeians are attracted to the scene, and finally Rienzi enters. Acting on the suggestion of Cardinal Raimondo, Rienzi inflames the passions of the common people, who rise against the patricians. Adriano is bound to the nobility by blood, to Rienzi by love, and as Rienzi, clad in armour, appears to lead the people, Adriano joins him. The patricians are defeated. From the environs of the Cathedral of St. John Lateran, the next act shifts to the capitol, where the nobles make submission to Rienzi, although, as Adriano informs him, they are already plotting his death. Dances and gladiatorial games are held, but while the festivities are at their height, Orsini strikes at Rienzi with his dagger, only to blunt his weapon against a shirt of mail. The nobles are seized, condemned to death, but at the intercession of Adriano and of Irene, Rienzi spares them on condition that they will swear fidelity. The oath is no sooner taken than broken. Again the people demand the extermination of the patricians, and, led by Rienzi, put them to the sword. Adriano threatens to revenge himself for the death of his father and kindred, and the act ends with the installation of Rienzi as supreme ruler. The fourth act opens with the approach of Rienzi to church at the head of a gay procession. He has lost the confidence of the people because of a report that he has leagued with the emperor to restore power of the Pope. Adriano prepares to assassinate him, but as he hears the churchmen chanting Rienzi's excommunication, his purpose changes, he goes to Irene, and urges her to leave Rome with him, telling her Rienzi's life is no longer safe. Irene's reply is to seek her brother at the capitol, that she may share his danger. She finds him in prayer. When she repeats Adriano's warning, Rienzi advises her to save herself, knowing himself to be doomed. A mob approaches. Rienzi tries to address them, but they will not listen. The capitol is fired, and the mob stone Irene and Rienzi through the windows. Adriano, seeing them about to perish in the flames, throws away his sword and rushes into the building to die with them. The original cast was: Rienzi, Tichatschek, ten.; Irene, Wuest, sop.; Colonna, Dettmer, bass; Adriano, Schröder-Devrient, sop.; Orsini, Wachter, bass. The work is along conventional lines, so much so that in later life Wagner was disposed to regard it as unworthy of him. It contains, in fact, as many concerted numbers as the average Italian work of the period. The overture, which is still heard in concert rooms, is built up of the leading musical numbers of the opera.

Ries (Hugibert) was a nom de plume of HUGO RIEMANN.

Ries (Johann) conducted; was court trumpeter at Bonn, and progenitor of notable family of musicians. B. 1723, Benzheim-on-Rhine; d. 1787. **Anna Maria** sang sop. court of Bonn until 1794, when the French took possession of the city. B. Bonn; daughter of JOHANN; m. the violinist, Ferdinand Drewer. **Franz Anton** taught Beethoven while violinist in the Bonn orchestra; aided Wegeler in "Notices of Beethoven"; Chevalier of the Red Eagle and Dr. Mus. B. Nov. 10, 1755, Bonn; son of JOHANN; d. Nov. 1, 1846. **Ferdinand** wrote biographical notes of Beethoven published with those of Wegeler; composed eight operas including "Die Räuberbraut," Frankfort, 1829; "The Sorcerer," London, 1831, the oratorios, "Der Sieg des Glaubens," Berlin, 1835, and "Die Könige Israels," Aix-la-Chapelle, 1837; six symphonies, nine piano concertos; played piano with distinction; became one of the foremost London teachers; pupil of Beethoven, piano; Albrechtsberger, theory. B. Nov. 28, 1784, Bonn; son of FRANZ; d. Jan. 13, 1838, Frankfort. **Hubert** composed a violin school; directed Berlin Philharmonic; composed violin concertos, duets. B.

1802, Bonn; brother of FERDINAND; d. Sept. 14, 1886. **Louis** played violin and taught in London. B. 1830, Berlin; son of HUBERT. **Adolph** composed songs and piano music; taught piano in London; pupil of Kullak and Boehmer. B. 1837, Berlin; son of HUBERT. **Franz** founded the publishing houses of Ries & Erler, Berlin; composed songs and chamber music, suites for violin; pupil of his father, HUBERT, later prize pupil of Massart at the Paris Conservatoire, 1868, and a virtuoso of ability. B. April 7, 1846, Berlin; add. Berlin.

Rieter-Biedermann (Jacob Melchior) founded a publishing house and musical circulating library at Winterthur, 1849, and a branch house in Leipsic, 1862. B. May 14, 1811; d. Jan. 25, 1876.

Rifacimento. *It.* Restoration or reconstruction.

Riflorimenti. *It.* Extemporized ornaments.

Riga (François) composed and conducted male choruses. B. 1831, Liège; d. 1892, Schaerbeek, near Brussels.

Rigabellum. *L.* REGALS.

Rigadon, Rigaudon, Rigadoon. Lively Provençal dance resembling the jig, performed by a man and a woman.

Rigby (George Vernon) sang ten. in English opera and concerts and in Berlin and Copenhagen; in boyhood, chorister St. Chad's Cathedral, Birmingham. B. Jan. 21, 1840; add. London.

Rigini (Vincenzo) composed an opera on the theme of "Don Giovanni," performed in Vienna ten years prior to that of Mozart's, and in all 20 operas, a Requiem, Te Deum, Missa Solennis, and songs; sang ten.; conducted Berlin Court opera. B. Bologna, Jan. 22, 1756; d. Aug. 19, 1812, Bologna. **Henriette Kneisel** sang sop. in Berlin court opera. B. 1767, Stettin; m. VINCENZO, 1794; d. Jan. 25, 1801, Berlin.

Rigoletto. Giuseppe Verdi's three-act opera, to book by Piave, based on Hugo's "Le Roi s'amuse" was first performed Mar. 11, 1851, at La Fenice, Venice. The plot of the drama is faithfully followed, but for political reasons, "Francis I" in the play becomes "Duke of Mantua" in the opera, and "Triboulet, the Jester," "Rigoletto." The opera opens with a fête in the Duke's palace, at which the Duke relates his discovery of a charming maiden he traced to her home, but has not yet obtained access to, as she is visited nightly by an unknown man. The Duke leads off the Countess Ceprano, to the chagrin of her jealous husband, who is mocked by Rigoletto. Ceprano and other courtiers who have felt the bitterness of the hunchback jester's tongue, plot to destroy him, when Count Monterone, whose family has been dishonoured by the Duke, comes in to denounce his ruler. Rigoletto mocks him also, but quails before the awful curse Monterone hurls at him. The scene shifts to the street leading to Rigoletto's home, where he has brought up his daughter Gilda in complete ignorance of the vileness of the court. As he is about to enter his door, the bravo Sparafucile proffers his services, in case Rigoletto has any enemies to be killed. The hunchback thanks the cutthroat, whose weapon he is soon to hire, then entering his home, embraces his daughter. Gilda is the young girl who has struck the fancy of the Duke. He has followed Rigoletto in disguise, manages to introduce himself into the house and woo Gilda as Gaultier Maldé, a poor student, and wins her love. Meantime Rigoletto has joined a party of courtiers who tell him they are about to abduct Countess Ceprano on behalf of the Duke, an enterprise which Rigoletto cordially approves. They lead him back to his own home, meaning in fact, to abduct Gilda, whom they imagine to be Rigoletto's mistress. Having secured their victim, the courtiers steal away, leaving Rigoletto alone. He tears off the mask which has blindfolded him, and swoons on realizing that he has aided in the desecration of his own home. In the second act Rigoletto has returned to the palace, vainly hoping to rescue his daughter from the Duke. The cour-

tiers gibe at him until he is almost mad, and he prepares to force himself into the Duke's presence and revenge himself, when Gilda appears. Though deceived, she still loves the Duke, and intercedes for him. Monterone is escorted through the anteroom in chains, bewailing the futility of his curses against the Duke, but Rigoletto vows to be the means of carrying them into effect. The hunchback has now plotted with Sparafucile to murder the Duke, and the bravo's sister Maddalena has been employed to decoy him to an inn. There the third act opens. Gilda, brought to witness her lover's perfidy before he is slain, still pleads for the Duke's life. The Duke keeps his appointment, and so pleases Maddalena that she begs Sparafucile to spare him. Sparafucile finally agrees, on condition that another victim present himself before midnight. The conversation is overheard by Gilda, who determines to save her false lover, even at the cost of her own life. She is in boy's clothing, prepared for flight by Rigoletto. Boldly knocking at the door, she enters, is stabbed by Sparafucile, who thrusts her body into a sack, and when Rigoletto comes to the door at midnight for his victim, Sparafucile gives him the sack with its burden. Rigoletto drags the sack toward the river. Suddenly the Duke's voice is heard singing in the distance, and filled with amazement, Rigoletto opens the sack. Gilda revives enough to profess her love for the Duke, and to pray for her father, then dies, and Rigoletto falls senseless over her body. The original cast included: The Duke, Mirate, ten.; Rigoletto, Varesi, bar.; Monterone, Damini, bar.; Marullo, Künerth, bar.; Sparafucile, Ponz, Saini, mez.-sop.; Count Ceprano, Bellini, bass; Court Usher, Rizzi, ten.; Gilda, T. Brambilla, sop.; Maddalena, Casaloni, con.; the Nurse, Saini, mez.-sop.; Countess Ceprano, Marselli, mez.-sop.; Page, M. Lovati, mez.-sop. The principal musical numbers are Act I: "Questa o quella," the Duke; "Deh non parlare," Rigoletto; "Veglia o donna," Rigoletto and Gilda; "E il sol dell' anima," the Duke; "Caro nome," Gilda; "Zitti zitti," male chorus; Act II: "Parmi veder le lagrime," the Duke; "Scorrendo unita remota," male chorus; "Possente amor," the Duke; "Cortigiani vil razza dannata," Rigoletto; "Tutte le feste al tempio," and "Piange fanciulla," Rigoletto and Gilda; Act III: "La donna è mobile," the Duke; "Bella figlia dell' amore," quartet, the Duke, Gilda, Maddalena, and Rigoletto; "Lassù in cielo," Gilda.

Rigols. REGALS.

Rigore. *It.* Strictness, exactness.

Rigoroso. *It.* Strictly.

Rikk. Modern Egyptian tambourine.

Rilasciando. *It.* Relaxing the time.

Rilka. Russian LUTE.

Rimbault (Stephen Francis) played organ St. Giles in the Field, London. B. 1773; d. 1837, London. **Edward Francis** composed the operetta, "Fair Maid of Islington," 1838, songs, etc.; edited church music and reprints of antiquities; wrote "History and Construction of the Organ," with E. J. Hopkins; lectured; played organ; declined Harvard professorship of Music; Dr. Phil., LL.D.; pupil of his father, STEPHEN FRANCIS, and of S. Wesley. B. June 13, 1816, London; d. Sept. 26, 1876, London.

Rimsky-Korsakov (Nicholas Andreievitch) composed "Pskovitjanka" ("The Girl from Pskov," St. Petersburg, 1873; "Zarskaja Newjesta," St. Petersburg, 1901; "Antar," and two other symphonies; taught composition and instrumentation at the St. Petersburg Conservatory. Originally intended for the navy, and a pupil of the Naval Institute, young Rimsky-Korsakov had the advantage of piano lessons at the same time, and, under the influence of Balakirev, determined to adopt music as a profession. His first symphony was produced at 21. In 1871 he joined the staff of the St. Petersburg Conservatory, was made director of the Free School of Music, inspector of the Ma-

rine Bands; became assistant to Balakirev as conductor of the Imperial orchestra, 1883, and in 1886 conductor of the Russian Symphony concerts. Other compositions were the opera "May Night," 1880, "Snegorotchka" (Snow Princess), 1882; "Mozart und Salieri," Moscow; the opera ballet "Mlada," St. Petersburg, 1892; the opera "Christmas Eve," 1895, a sinfonietta, Servian fantasia, Russian overture, the musical tableau "Sadko," a piano concerto. He published also a harmonized collection of Russian songs, and orchestrated Dargomyzsky's "Commodore," Mussorgsky's "Khovanstchyna," and Borodin's "Prince Igor." B. Tikhvin, Novgorod, May 21, 1844; d. June 24, 1908.

Rinck (Johann Christian Heinrich) composed organ music including a "Practical Organ School," chamber music, in all up to Op. 125; became court organist at Darmstadt, and toured Germany as virtuoso; pupil of Kittel; Dr. Phil. Giessen University and chevalier of many orders. B. Feb. 18, 1770, Saxe-Gotha; d. Aug. 7, 1846, Darmstadt. See Autobiography.

Rinaldo. George Frederick Handel's first opera composed in England, the theme identical with Glück's "ARMIDE," was first performed Feb. 24, 1711, at the King's Theatre, Haymarket, London.

Rinf. Abbreviation for RINFORZANDO.

Rinforzando. *It.* Suddenly reinforced or accented.

Rinforzare, Rinforzato. *It.* To emphasize or reinforce.

Ringelpauke. *Ger.* Rattle of bars and rings.

Ring of the Nibelungs. Richard Wagner's Tetralogy or cycle of four music dramas to his own text, written in alliterative poetic form, was first produced as a complete work in the newly completed Festspielhaus at BAYREUTH, between Aug. 13 and 16, 1876. "Parsifal" alone excepted, these four music dramas, "Rheingold," "Walküre," "Siegfried," and "Götterdämmerung," were regarded by the composer as the most perfect fruit of his genius, and his chief legacy to posterity. In them are most perfectly realized his theories of a dramatic art which should unite music, poetry, action, and declamation. In them he sought to embody the principles of the Greek tragedians, as he understood them; to assemble, coordinate and use as a means of expression, every art which had been under the divine patronage of the Muses, those nine sisters from whose name the word Music is derived. As the Greek tragedians chose their subjects from the mythology of their race, so Wagner desired to depict the gods and goddesses of the Teutonic peoples. As the Greek dramatists found material in the sacred poems of Homer and Hesiod, so Wagner sought his in the Nibelungen Lied, or rather in the Eddas from which they were derived. In 1848, after the completion of "Lohengrin," he wrote a three-act drama, "Siegfried's Tod," but the poetic text of the cyclus was not wholly completed until 1852, nor was the "Ring" ready for performance until the Festspielhaus had provided a suitable stage. Dates of early separate performances of these music dramas will be found in the biographical notice of Wagner. The casts presented here are those of the Bayreuth production: "DAS RHEINGOLD" (The Rhine Gold): Wotan (Odin, Father of Gods and Men), Betz, bar.; Donner (God of Thunder), Gura, bar.; Froh (God of Joy), Unger, ten.; Loge (Demigod personifying Fire and Trickery), Vogl, ten.; Alberich (Nibelung or Gnome), Hill, bar.; Mime (Nibelung or Gnome), Schlosser, ten.; Fafner (Giant), Von Reichenberg, bass; Fasolt (Giant), Eilers, bar.; Fricka (Wotan's wife), Frau von Grun-Sadler, mez. sop.; Freia (Holda, Goddess of Youth and Love), Frl. Haupt, sop.; Erda (Mother Earth), Frl. Jaida, con.; Woglinde (Rheintochter or Rhine daughter, Frl. Lilli Lehmann, sop.; Wellgunde (Rheintochter or Rhine daughter), Frl. Marie Lehmann, mez. sop.; Flosshilde (Rheintochter or Rhine Daughter), Frl. Lammert, con. "DIE WALKÜRE"

(The Valkyrs). Siegmund (Son of Wotan and a Volsung woman), Niemann, ten.; Sieglinde (Sister of Siegmund and wife of Hunding), Frl. Schefzky, sop.; Hunding (A Neidung and at war with the Volsungs), Niering, bass; Wotan, Betz, bar.; Fricka, Frau von Grun-Sadler, mez. sop.; Brünnhilde (Valkyr, daughter of Wotan and Erda), Frau Friedrich-Materna, sop.; and her eight sister-Valkyrs, Roseweise, sop.: Grimgerde, sop., Helmwige, mez. sop.; Gerhilde, mez. sop.; Ortlinde, mez. sop.; Waltraute, con.; Siegrune, con.; Schwertleite, con. "SIEGFRIED." Siegfried (Son of Siegmund and Sieglinde), Unger, ten.; Mime, Schlosser, ten.; Der Wanderer (Wotan), Betz, bar.; Alberich, Hill, bar.; Fafner (the Giant, now a Dragon), Von Reichenberg, bar.; Erda, Frau Jaida, con.; Brünnhilde, Frau Friedrich-Materna, sop. "DIE GÖTTERDÄMMERUNG" (The Twilight of the Gods). Siegfried, Unger, ten.; Gunther (Gibichung, of an heroic race), Gura, bar.; Hagen (Son of Alberich, half brother of Gunther), von Reichenberg, bass; Alberich, Hill, bar.; Brünnhilde, Frau Friedrich-Materna, sop.; Gutrune (Sister of Gunther and Hagen), Frl. Weckerlin, sop.; Three Norns (Fates), and the three Rhine Daughters. Waltraute, Frau Jaida, con. "**Das Rheingold.**" After an orchestral prelude intended to suggest the idea of moving water, the rising curtain discloses the rocky depths of the Rhine. Woglinde, Wellgunde, and Flosshilde, guardians of the Rheingold treasure, amuse themselves with teasing Alberich, pretending in turn to be captivated by his grotesque love-making, then swimming quickly out of his reach. The lustful Alberich is enraged, tries in vain to seize one of the Rhine maidens, but a ray of sunlight illuminates the Rheingold, and when its guardians tell him that this treasure will confer supreme power upon whomsoever, renouncing the delights of love, shall steal it, Alberich tears the treasure from its resting place and disappears in the depths of the stream, laughing mockingly at the lamentations of his tormentors. A transformation is quickly effected. The stage now represents a rocky height from which, in the distance, the walls of Walhalla may be seen. Fricka and Wotan awaken from their sleep, and Wotan's delight at the completion of his dwelling place is somewhat subdued when Fricka reproaches him with his infidelities to her, and with the bargain he has made with Fafner and Fasolt, whereby Freia is to be surrendered to the giants in payment for their services as builders. Freia comes in, terrified, and seeking protection from Wotan. Fafner and Fasolt enter, claiming their reward, but Wotan tries to evade payment. The giants are raging. They had agreed that Fasolt should have Freia, while Fafner would be content with the golden apples in Freia's garden. As they are about to take Freia by force, Froh and Donner confront them, and Donner would kill them with a swing of his hammer, but Wotan interferes, being afraid of the consequences. Loge, on whom Wotan relies for the means of saving Freia, tells of the Ring Alberich has fashioned from the Rheingold, and the power it confers. Gods and giants alike covet the Ring, which can only be obtained by theft, and Fasolt and Fafner agree to accept the Rheingold in lieu of Freia, but depart, taking her with them until she shall be ransomed. Freia's golden apples, which preserve the gods' eternal youth, wither when she goes, and whatever scruples Wotan may have felt regarding the proposed theft are overcome by the necessity of getting Freia back again. A second transformation depicts the caverns of Nibelheim. Mime has just completed a Tarnhelm or wishing cap. Alberich putting it on, has become invisible, beats Mime, and then leaves for the hidden chambers where his slaves are working amid the treasure. Mime is screaming with pain as the gods enter. He tells of his woes, of the tyranny of Alberich, and describes the powers of the Tarnhelm. Alberich, the Tarnhelm in his belt, enters, driving before him a gang of dwarfs laden with treas-

ure. Confident of his power, he mocks at the gods. Loge suggests that while he sleeps some one will steal the treasure. Alberich, with the aid of the Tarnhelm, transforms himself into a mighty serpent, to show how easily he can guard his possessions. Loge pretends amazement, but says that Alberich cannot transform himself to anything as small as a toad. Alberich instantly proves that he can, then Wotan puts his foot on the toad, Loge picks up the Tarnhelm, and Alberich, restored to his natural form, is securely bound and dragged away by the gods. Again the stage settings portray the rocky heights, with Walhalla in the distance. Alberich, forced to ransom himself by giving the Rheingold to the gods, has his dwarfs bring the treasure from Nibelheim; then, deprived of the gold, the Ring and the Tarnhelm, follows them back to the bowels of the earth, cursing treasure and gods alike as he goes. Fasolt and Fafner return with Freia, plant their clubs in front of her, and demand that enough gold be piled up to hide her from their view. Not until the Tarnhelm and the Ring have been added to the heap is Freia completely hidden, and the Ring Wotan refuses to give until warned by Erda that he must. The giants quarrel over the possession of the treasure. Fafner kills Fasolt with a blow of his club, gathers up the treasure in his bag, and marches off. Then Donner swings his hammer, and the clouds which have overhung Walhalla are dissipated. Froh bridges the chasm between Walhalla and the heights with a rainbow, and as the gods prepare to pass over this bridge to take possession of the new home, the Rhine maidens are heard bewailing the loss of their treasure. "**Die Walküre.**" The first act takes place within Hunding's hut, built up about a great tree wherein, in past times, Wotan or the Wanderer, has thrust a sword so deeply that only the hilt is visible. Sieglinde, busied in household duties, is interrupted by the entrance of Siegmund, worn with battle and seeking shelter from the storm. She gives him a horn of mead, and promises hospitality. Hunding, returning from the chase, confirms this promise, but on learning Siegmund is a Volsung, tells him they must fight next morning. Alone and weaponless, Siegmund remembers that his father had told him of the sword Nothung (Needful) which one day should be his. Sieglinde, having drugged Hunding, returns, and points out to Siegmund the hilt of Nothung in the tree. With a mighty effort Siegmund plucks it forth. Then brother and sister, twin children of Wotan, determine to escape from Hunding's power. The next act opens with a meeting between Wotan and Brünnhilde, which is interrupted by the entrance of Fricka, who scolds Wotan much as Juno was wont to scold Jupiter for his marital lapses. Fricka demands that Sieglinde and Siegmund die as punishment for their incestuous love, and forces Wotan to swear that die they shall. Brünnhilde returns, Wotan tells the story of the Rheingold and repents of his promise to Fricka; but when Brünnhilde offers to save Siegmund he sternly commands her to destroy him. As Wotan and the Valkyr depart, Siegmund and Sieglinde enter, wholly exhausted, yet knowing Hunding to be close behind them. Reproaching herself for having yielded to her passion, Sieglinde falls into a swoon, and while she is unconscious Brünnhilde comes to summon Siegmund to Walhalla. He refuses to be separated from Sieglinde, and in his extremity is about to kill her that they may be at least united in death. Brünnhilde, overcome with pity, determines to save them. Then comes the fight between Siegmund and Hunding. Brünnhilde covers Siegmund with her shield, but as he is about to deal Hunding a deadly blow, Wotan suddenly appears, thrusts out his spear, against which Siegmund's sword is shattered. Siegmund is slain. With a mere gesture Wotan slays Hunding. Brünnhilde quickly gathers the fragments of the sword, and carries Sieglinde away in order to place her in safety before Wotan's wrath shall descend upon her. The third act reveals the Rock of the Valkyrs, where after

assembling in a wild flight the war maidens await Brünnhilde, their sister. A moment later Brünnhilde brings in Sieglinde, tells the other Valkyrs what she has done, and begs them to save Sieglinde from Wotan. Sieglinde asks only to die, but Brünnhilde tells her she shall bear a hero, and gives her the fragments of Nothung to keep for him until he shall have become a man. Sieglinde then gladly seeks the shelter of a cavern. Brünnhilde prepares to face Wotan, who soon appears, and after sending her sisters away pronounces her doom. No longer his favourite war maiden, she shall, as a mere woman, become the property of the first man who claims her. After vainly endeavouring to soften Wotan, Brünnhilde as a last request begs that she may be surrounded by a wall of fire, so that only a hero may dare to claim her. To this Wotan consents. Touched with pity, he bids her a fond farewell, then lays her upon a bed of moss, covers her with shield and helmet, and striking the rock with his spear invokes Loge. Flames spring up, a protecting barrier about the Valkyr's bed, and as Wotan retires he utters the words: "Who fears the tip of my spear, never shall pass through this fire." The curtain falls. "Siegfried." The son of Siegmund and Sieglinde, now a well grown lad, brought up by Mime, watches his father by adoption attempt to forge a long promised sword. But such weapons as Mime can forge, Siegfried breaks at a blow. Mime seeks to recover the Ring and the other treasure from Fafner, realizes that he can accomplish this only through Siegfried, so he shows the fragments of Nothung to the lad, saying if Siegfried could only reforge this sword he might be able to slay the Dragon (Fafner). Siegfried commands Mime to try again, and goes into the forest, leaving the dwarf alone. Wotan enters, disguised as the Wanderer, claiming hospitality. In the dialogue which follows, the action of the previous dramas is recalled. Then dwarf and god agree that each shall ask the other three questions, and that failure to answer shall forfeit the loser's head. Mime asks: Who dwell in the bowels of the earth? who on the face of the earth? and who on the cloudy heights? Wotan replies the dwarfs, the giants, the gods, of whom Wotan is chief. Then as Wotan's spear strikes the ground, thunder is heard, and Mime realizes that his visitor is the chief god himself. Wotan propounds these questions: What race does Wotan persecute, though he loves them? what sword must Siegfried have in order to slay Fafner? who will forge that sword? Mime replies that it is the Volsungs whom Wotan persecutes yet loves, and that the sword is called Nothung, but he cannot answer the third question. Wotan tells him laughingly that Nothung can be forged only by one who knows no fear, and bequeaths Mime's head to that hero. Mime, again alone, is overcome with terror, and when Siegfried returns the sword is still in fragments. Siegfried undertakes the task himself. As he works, Mime realizing that he will succeed, prepares a poison with which to kill the boy when he shall have slain the Dragon. Siegfried, singing at his task, perfects the weapon, then swinging it over his head, cleaves through the anvil at a single blow. The second act portrays the forest near the cave in which Fafner, transformed by the power of the Tarnhelm into a Dragon, guards the Ring and treasure. Alberich and Wotan meet, and the dwarf greets the god with a volley of abuse, to which Wotan replies that Siegfried threatens to slay the Dragon, and suggests that Alberich may recover the Ring by warning the Dragon of impending danger. But the Dragon, answering Alberich, declares in a sleepy voice that he will welcome the hero, as he is hungry, and bids Alberich let him sleep in peace. Wotan vanishes, and Alberich hides to await the coming of the hero. Bearing in mind that he should be killed, according to Wotan's prophecy, by a "fearless one," Mime brings Siegfried to see the Dragon, in order that he may be frightened, meaning, in case the Dragon is slain, to poison Siegfried,

and possess himself of the treasure. Siegfried orders Mime to leave him, cuts a whistle with which he tries to imitate the songs of the forest birds, and when the Dragon pokes its head from the cavern, instead of being frightened only laughs. Then he attacks and kills the Dragon, which, in dying, warns him of a plot against his life. A drop of the Dragon's blood has fallen on Siegfried's hand. It burns, and Siegfried puts his hand to his mouth, and is astonished to find that the taste of the Dragon's blood has enabled him to understand the language of the birds. One of the birds tells him to enter the cave and take the Ring, and when he has done so warns him against Mime. But the Dragon's blood has likewise enabled Siegfried to read Mime's thoughts before they are uttered, and when Mime offers him the poisoned drink Siegfried strikes him dead with a blow from his sword. Then the bird tells Siegfried of the beautiful Valkyr asleep on a rock surrounded by fire, and Siegfried asks the bird to lead him to the maiden. The third act takes place at the foot of the Rock of the Valkyrs. Wotan consults Erda as to the means of averting the doom closing about Walhalla, but finding her wisdom powerless to aid him, expresses his resignation to whatever fate may bring forth. Erda sinks back to earth as Siegfried appears, still following the bird. Wotan attempts to bar Siegfried's progress, but with a stroke of Nothung, Siegfried severs Wotan's spear, and the god vanishes. Siegfried climbs boldly through the flames, and in a moment the scene changes to the fiery circle within which Brünnhilde sleeps. Siegfried removes her helmet and armour, and is filled with wonder. He has never before seen a woman, and beneath the shining mail are the soft garments outlining a form dreamed of but unknown. For the first time he is afraid, but soon this new sensation passes away, and with a long impassioned kiss he awakens Brünnhilde. The Valkyr joyously greets the light, and recognizes the destined hero in Siegfried; but recalling her divine origin, seeks to repel his advances. Siegfried's passion finally awakens the woman's soul, and the former Valkyr yields to his embraces. "Die Götterdämmerung." The last drama of the Tetralogy opens with a prologue. Three Nornes or Fates are in conference near the Rock of the Valkyrs. Fastening their golden rope to a tree, or rock, they narrate in turn the early coming of Wotan, who had fashioned his spear from the World-ash tree, how Siegfried had broken the spear, and how Wotan had thereafter caused his heroes to make firewood of the World-ash to serve as the pyre of the gods at Walhalla when the end should come. But before they can foretell what is about to happen, their golden rope breaks, and they vanish. The day dawns. Siegfried and Brünnhilde come forth from their cavern. Besides imparting much of her divine wisdom to Siegfried, Brünnhilde has given him her shining armour, has made him invulnerable, except in the back, and she gives him her horse Grane, that he may ride forth to new adventures. To Brünnhilde Siegfried gives the Ring in pledge of fidelity. The Hall of the Gibichungs, overlooking the Rhine, is shown as the curtain rises on the first act. Gunther longs to wed Brünnhilde, and his sister Gutrune loves Siegfried, whose exploits she has heard, though neither of them is aware Siegfried and Brünnhilde have been united. Hagen, half brother of Gunther and Gutrune, has inherited from his father Alberich a wild and ruthless nature and has promised to aid Alberich to recover the Ring. In counselling the marriage of Gutrune and Siegfried, Hagen means that Siegfried shall then be compelled to go through the flames to bring Brünnhilde for Gunther. It is suggested that Siegfried may already be in love, but Hagen has brewed a magic philtre which will cause the hero to love Gutrune and forget all other women. When this plan has been agreed on, Siegfried's horn is heard in the distance, as he is sailing down the Rhine in a boat. The Gibichungs welcome

him, he accepts a horn of mead from Gutrune, drinks, instantly forgets Brünnhilde, and loves Gutrune. He demands her hand in marriage, and the brothers agree, only stipulating that Siegfried shall first bring Brünnhilde to them. Siegfried and Gunther swear blood-brotherhood, and the two set forth in quest of Brünnhilde, while Hagen remains to guard the house. Then the action shifts to the scene of the prologue. Brünnhilde is visited by her sister Valkyr, Waltraute, who tells of the gloom in Walhalla, where the gods await their end. Wotan had said that if Brünnhilde would return the Ring to the Rhine maidens, the curse it had brought upon the gods and the world would be removed. But to Brünnhilde the Ring is pledge of Siegfried's love, and she declines. As Waltraute rides back to Walhalla, Siegfried's horn is heard. It is Siegfried, but, by the Tarnhelm's power, in the likeness of Gunther, who enters. Brünnhilde flies in terror from this stranger, but Siegfried pursues, subdues, and deprives her of the Ring. Together they enter the cavern, but Siegfried has drawn his sword to place between them in proof of his fidelity to Gunther. The second act transpires on the river bank in front of the Hall of the Gibichungs. Hagen, spear in hand, sits asleep in the moonlight. Alberich talks to him, appearing as in a dream or vision, and father and son plan to possess themselves of the Ring, and to rule the world between them. At the dawn of day Siegfried appears. He recounts the adventure just concluded, and explains that he has come at once, by using his Tarnhelm, while Gunther and Brünnhilde are following in a boat. Hagen thereupon calls the vassals together with a blast of his horn, and orders preparations for the wedding of Gunther. On seeing Siegfried, Brünnhilde is so overcome with emotion as to faint in his arms. But when Siegfried claims Gutrune as his bride, and she sees the Ring on his finger, she is both angry and astonished. She claims Siegfried as her husband. He, still under the influence of Hagen's philtre, swears on Hagen's spear that her accusation is false. By the same ceremony Brünnhilde renews her charges, and consecrates the weapon to Siegfried's destruction. Siegfried enters the hall with Gutrune, and at Hagen's instigation Brünnhilde and Gunther begin to plan the murder of the hero. Brünnhilde explains that he is vulnerable only in the back, and it is decided that he shall be killed while hunting. The third act takes place in a dense forest near the Rhine. The Rhine maidens are still bewailing the loss of their treasure. Siegfried, wandering away from his companions, draws near them, and they plead with him to give them the Ring. Finding him obdurate, they threaten him with impending death, which makes him only the more obstinate. The huntsmen gather for rest and refreshment. Hagen mingles with Siegfried's drink a potion which restores his memory, so he tells the story of his life, including the wooing and winning of Brünnhilde. Then the ravens fly through the wood, and as Siegfried turns to look at them, Hagen stabs him in the back. Siegfried turns and tries to crush Hagen with his shield; but the effort is too much, and he falls, dying, on his shield, which has dropped from his clutch. His last words are a delirious greeting to Brünnhilde. Then the scene shifts back to the Hall of the Gibichungs. Gutrune, who is waiting for the return of Siegfried, hears from Hagen that Siegfried has been killed by a wild boar, and swoons when the body is brought in. Hagen lays claim to the Ring, and when opposed by Gunther kills him. Then Hagen attempts to remove the Ring from Siegfried's hand, but the dead hand is raised in menace, just as Brünnhilde enters. Gutrune complains that Brünnhilde is responsible for the evil which has befallen them, but Brünnhilde haughtily replies that Siegfried was her husband, and directs that the funeral pyre be built. Then removing the Ring from Siegfried's finger, after Siegfried's body has been placed in position, she fires the pyre with a torch, and seizing Grane, rushes into the flames. The

Hall of the Gibichungs catches fire, but soon the pyre dies down and collapses. Then the waters of the Rhine overflow the Hall, and the Rheintöchter swim in on the waves to rescue the precious Ring from the ashes. Hagen, who attempts to tear the Ring from the Rhine maidens is drowned, and as the Rhine maidens rejoice in the recovery of their treasure, a great light arises in the north. Walhalla is burning. The reign of the gods has ended. In these music dramas Wagner's employment of the LEIT MOTIF reaches its culmination. It is said that these themes suggested themselves to him as he was writing the books and before he had actually begun to compose the music. However that may be they are interwoven with marvelous ingenuity throughout the text of the Tetralogy, and are assembled most effectively, not only in the Funeral March, but in Brünnhilde's farewell. Despite Wagner's aversion to the performance of his music in concert form, such passages as the Ride of the Valkyrs, Wotan's Farewell and the Magic Fire Scene from Walküre; the Waldweben from Siegfried; and the Funeral March from Götterdämmerung have been favourite concert numbers for years.

Rinuccini (Ottavio) wrote the libretto for "Dafne," the first Italian opera composed by Peri and Caccini, 1594, and Monteverde's "Arianna a Nasso," 1608. B. 1562, Florence; d. 1621.

Rio de Janeiro. The Brazilian capital had its musical beginnings in the establishment of a **Conservatory of Music** in Vera Cruz with PORTO-GALLO as director, by the Emperor Dom Pedro, 1813. An excellent opera house, many smaller theaters devoted to lyric drama, numerous organizations for the cultivation of choral and orchestral music, together with the concerts of the national bands combined to make the metropolis of Brazil a music centre of first importance in South America. The principal publishing house in South America was founded in that city by A. NAPOLAO.

Riotte (Philip Jacob) composed the highly popular "Battle of Leipsic," the operetta "Das Grenzstadtchen," Kärnthnerthor Theater, Vienna, 1809; the cantata "The Crusade," 1852, in all 48 operas, operettas, ballets, etc., and a symphony, sonatas, etc.; music director of the Congress of Erfurt, and from 1818 conductor at the Vienna Theater an der Wien. B. Aug. 16, 1776, St. Mendel, Trèves; d. Vienna, Aug. 20, 1856.

Ripieno. *It.* "Supplementary." In early orchestral concertos the solo instruments were accompanied by others which merely filled in the harmony; thus an additional or supplementary part: on Italian organs a mixture stop.

Riposta. *It.* An answer in FUGUE.

Rippon (John) composed the oratorio "The Crucifixion"; compiled "Selection of Psalm and Hymn Tunes"; evangelical minister. B. April 29, 1751, Tiverton; d. 1836, London.

Ripresa. *It.* REPRISE, BURDEN, REPEAT.

Rischbieter (Wilhelm Albert) composed symphonies, overtures; taught theory, Dresden Conservatory; played violin; pupil of Hauptmann. B. 1834, Brunswick; add. Dresden.

Riseley (George) composed a Jubilee Ode, 1887, part-songs; founded Bristol Choral Society, conducted; played organ Bristol Cathedral; pupil of Corfe. B. Aug. 28, 1845, Bristol; add. London.

Risentito. *It.* With expressive energy.

Risler (Joseph Édouard) played piano; was attached to Festspielhaus and Paris Opéra, and in 1906 became member of the superior council, Paris Conservatoire, where he had been a prize pupil under Diemer; also studied with Dimmler, Stavenhagen, D'Albert, and Klindworth. B. Feb. 23, 1873, Baden; add. Paris.

Risolutamente, Risoluzione, con. *It.* With resolution.

Risolutissimo. *It.* Very resolutely.

Risonanza. *It.* RESONANCE.

Ristretto. *It.* STRETTO.

Risvegliare. *It.* To rouse up or reinvigorate.

Risvegliato. *It.* With animation.

Rit. Abbreviation for RITARDANDO.

Ritardando, Ritardato. *It.* With gradually decreasing speed.

Ritardo. *It.* Retardation.

Riten. *It.* Abbreviation for RITENENDO, etc.

Ritenendo, Ritenente, or **Ritenuto.** *It.* To retard the speed.

Ritmo di quattro battute. *It.* "Rhythm of four beats" or common time.

Ritmo di tre battute. *It.* "Rhythm of three beats." Compound triple time.

Ritornello. *It.* "Return" or repetition; an interlude; instrumental accompaniment of a song; Italian folksong.

Ritter (Frederic Louis) wrote "A History of Music in the Form of Lectures," 1870–74; "Music in England" and "Music in America," 1883; taught at Vassar College; compiled "A Practical Method for the Instruction of Chorus-classes"; composed symphonies in A, E minor, and E flat, songs, choruses, and church music; conducted the Sacred Harmonic Society and Arion, New York, 1861–67; pupil of Hauser, Schletterer, and in Paris under his cousin Georges Kastner. B. June 22, 1834, Strasburg; d. June 22, 1891, Antwerp. **Fanny Raymond** wrote "Woman as a Musician," translated works on music. B. 1840, Philadelphia; m. FREDERIC LOUIS; d. London after 1888.

Ritter (Hermann) played the "Viola Alta," which was an instrument he devised resembling the obsolete tenor viol, and free from the muffled tone of the ordinary viola; wrote on musical topics; taught musical history, æsthetics and viola at the royal Würzburg school; composed and arranged music for viola. B. Sept. 26, 1849; add. Würzburg.

Ritter (Theodore) composed the operas "Marianne," Paris, 1861; "La dea risorta," Florence, 1865; popular pièces de salon; pupil of Liszt, real name Bennet. B. April 4, 1841, near Paris; d. April 6, 1886, Paris.

Ritz or **Rietz (Eduard)** played violin; known as the intimate friend of Mendelssohn; pupil of his father, and of Rode. B. 1801, Berlin; d. Jan. 23, 1832. **Julius** composed three symphonies, four operas, masses, overtures, chamber music; conducted the Leipsic Gewandhaus concerts; taught composition Leipsic Conservatory, in 1860 was made conductor of the Saxon Royal Opera, and in 1876 General Music Director. Like his brother EDUARD, he was the intimate friend of Mendelssohn, whom he succeeded as director of the Lower Rhine Festival. His "Dithyrambe" and "Altdeutscher Schlachtgesang" for male voices and orchestra are still occasionally sung. B. Dec. 28, 1812, Berlin; d. Oct. 1, 1877, Dresden.

Rivarde (Serge Achille) played violin, and from 1899 taught, Royal College of Music, London. Pupil of Felix Simon and Wieniawski, then of the Paris Conservatoire, where he divided the violin prize with Ondrichek, 1879. He toured for a time, spent three years in America, then joined the Lamoureux orchestra in Paris, where he was concertmeister for five years. B. Oct. 31, 1865, New York; add. London.

Rive-King (Julie) became the most noted American pianist of her time, making successful tours of Europe as well as of her own country; composed for piano and taught. B. Oct. 31, 1857, Cincinnati, O.

Riverso. *It.* ROVESCIO.

Rivolgimento, Rivoltato, Rivolto. *It.* Inversion or transposition in double COUNTERPOINT.

Rizzio or **Ricci (David)** is said to have composed several Scotch tunes which are still sung; played lute; sang bass. Son of a musician and dancing master of Turin, he won an appointment at the court of Savoy, arrived in Scotland, 1561, in the service of an ambassador; became singer to Queen Mary at about $500 per annum, organized her masques and entertainments, became her secretary of state for foreign affairs, but was assassinated by jealous nobles in Holyrood Palace, March 9, 1566.

Roast Beef of Old England, sung

at public banquets, was probably composed by Richard Leveridge. The words are supposed to have been written by Henry Fielding, and occur in his ballad opera "Don Quixote," 1733, although the authorship of both words and music has been claimed for Leveridge.

Robert Bruce was the name of a pasticcio adapted from Rossini's "Zelmira," "Bianca e Faliero," "Donna del Lago" and "Torvaldo e Dorliska" by Niedermeyer, produced without success Dec. 30, 1846, at the Paris Académie Royale.

Robert le Diable. Giacomo Meyerbeer's five-act opera to book by Scribe was first performed Nov. 21, 1831, at the Paris Académie Royale. Robert, Duke of Normandy, enters the tent of the Sicilian knights at Palermo and hears Raimbaut, a Norman minstrel, sing the ballad which describes the love affair of his mother, the Princess Bertha, with the Devil, of which Duke Robert was said to be the fruit. Enraged, Robert orders the minstrel hanged. The man is saved by the intercession of Alice, his betrothed, who is likewise foster-sister to Robert, and has come from Normandy to bring him a message from his dying mother. Robert feels unworthy to read the scroll Alice gives him. He tells of his love for Princess Isabelle, how he tried to carry her off by force, but was prevented by her knights, who would have killed him but for the courage of his friend Bertram. At the suggestion of Alice, he dictates a letter declaring his love for the Princess, gives it to her to deliver, and promises that she shall marry Raimbaut. Alice encounters Bertram as she leaves, and is frightened at his likeness to a picture of the Devil she has seen somewhere. Bertram induces Robert to gamble, and the young Duke loses all his possessions, and is jeered at by his companions. The second act takes place in the apartment of the Princess Isabelle, who receives with joy the letter from Robert. She leaves as Robert and Bertram enter. Robert has challenged the Prince who is betrothed to Isabelle to combat, and by herald the Prince announces his desire that it shall be a duel to the death. The royal family assembles. Robert has gone to the forest, and before joining him there the Prince desires that Isabelle assist in arming him. As she hands the arms to his squire she secretly prays for the success of Robert. The third act discloses in a ruined temple, a cavern and a cross. Raimbaut enters, seeking Alice, but Bertram fills his mind with doubt about the girl and his pockets with gold. Bertram, who is actually a demon, and the father of Robert, rejoices that his son's doom is approaching. A chorus of fiends welcomes him as he enters the cavern. Hearing the infernal outburst from the cavern, in which she can distinguish the name Robert, Alice, who comes to meet Raimbaut, faints, but clings to the cross. Bertram returns from the cavern, and threatens Alice with the death of all she loves if she tells what she has seen. He orders her to leave as Robert appears, and then tells Robert that her agitation is due to jealousy of Raimbaut. As to the Prince, Bertram declares that he has employed sorcery to prevent the duel, and that by sorcery he must be overthrown. Robert enters a cavern to seek a branch of magic power. Statues of nuns, called to life by Bertram, seek to enthrall him, and the ballets of "Intoxication," "Gaming" and "Love" are part of their seductions. Robert shrinks from the nuns in terror, seizes the branch and escapes. In act four Robert reaches the castle just as the Princess Isabelle, surrounded by her bridesmaids, prepares for her marriage to the prince. Robert, with his magic branch, causes the entire assemblage to sleep, with the exception of Isabelle. She reproaches him for not having been present for the duel, and implores him to throw off the evil influences which surround him. He agrees, breaks the magic branch, the people instantly awake, and Robert is placed under arrest. The fifth act represents the cloisters; Robert enters, dragging Bertram after him. Bertram promises him success in

everything if he will but sign a scroll. Robert is about to do so, when he hears a hymn he had known in childhood. Bertram, who knows that if he does not win Robert's soul before midnight, it will be lost him forever, redoubles his efforts, and finally owns that he is the young Duke's father. Alice enters to combat the demon's purpose. Finally Robert reads the scroll sent by his dying mother, finds in it a warning against the demon, and as he hesitates the clock strikes twelve, and Bertram vanishes forever, while men and angels sing a joyful chorus. The original cast consisted of Robert, Nourrit, ten.; Bertram, Levasseur, bass; Raimbaut, Lafont, ten.; Albert, a knight, bar.; Isabelle, Princess of Sicily, Cinti-Damoreau, sop.; Alice, Dorus, sop.; the Abbess, Signora Taglioni. The principal musical numbers are: Act I, "Regnava un Tempo," Raimbaut; "Vanne, disse, al figlio mio," Alice; "Sorte amica," chorus of Sicilian knights; Act II, "Dell' umana grandezza," Isabelle; "Ah, vieni," Isabelle; Act III, "Demoni fatale" or "Valse Infernale," chorus of fiends; "Nel lasciar la Normandia," Alice; the ballets; Act IV, "Roberto, o tu che adoro," Isabelle.

Roberto Devereux. F. S. Mercadante's three-act opera to book by Romani was first performed Mar. 10, 1833, at La Scala, Milan. Gaetano Donizetti's three-act opera to book by Camerano was first performed in 1837 at Naples, and later with success in Paris and London. Both books were founded on Corneille's play.

Roberts (Henry) published music in London, 1737–62, including "Calliope, or English Harmony," and "Clio and Euterpe."

Roberts (John) composed sacred music; published the Welsh tune book "Llyfr Tonau"; founded a series of Welsh music festivals, 1859; became Calvinistic Methodist preacher, and edited Welsh newspaper, under the name Ieum Gwyllt. B. Dec. 22, 1822, Wales; d. May 6, 1877.

Roberts (Dr. J. Varley) composed the sacred cantatas "Jonah," for voices and orchestra; "Advent, the Story of the Incarnation," "The Passion," Psalm ciii, for voices and orchestra; 50 anthems, six services, part songs; founded the University Madrigal and Glee Club, Oxford, 1884; played organ, Magdalen College, Ox.; became conductor Oxford Choral Society; was organist St. John's church, Farsley, near Leeds, at 12. B. Sept. 25, 1841, Stanningley; add. Oxford.

Robin Adair. Scotch name of the tune EILEEN AROON.

Robin des Bois was the name of the Castil-Blaze French version of "FREISCHÜTZ."

Robin Hood. Reginald de Koven's highly successful comic opera was first performed in Chicago, 1900, and has been repeatedly given throughout the English-speaking world. It deals with the familiar story of the famous outlaw, his frolicking in Sherwood Forest with Friar Tuck, Will Scarlet, Allan a Dale, and others of his merry crew, the lovemakings with Maid Marian, the persecutions by the Sheriff of Nottingham, and concludes with the restoration of Robin Hood to his rightful rank as Earl of Huntington. The earliest ballad opera of this title was published by John Watts, London, 1730. In 1750 a "Robin Hood" was sung at Drury Lane, composed by Dr. Burney to book by Moses Mendez. In 1784 a "Robin Hood" was presented at Covent Garden, book by Leonard McNally; music composed, selected and arranged by William Shield. G. A. Macfarren's highly successful three-act opera, to book by John Oxenford, was first performed Oct. 11, 1860, at Her Majesty's Theatre, London.

Robinson (Anastasia) sang in London operas with success, receiving $5000 per season, and a benefit; debut in "Creso," 1714, retired on her secret marriage to Earl of Peterborough, 1722; pupil of Croft, Sandoni and The Baroness. B. 1698; d. 1755, Mt. Bevis, Southampton.

Robinson (John) composed a double chant in E flat; played organ Westminster Abbey in succession to Dr. Croft, 1727; in boyhood, chorister

Eng. Chapel Royal under Dr. Blow. B. 1682; d. April 30, 1762. **Ann Turner** sang with success in opera. Daughter of Dr. William Turner; she was known after her marriage as Mrs. Turner-Robinson. B. London; m. JOHN, Sept. 6, 1716; d. Jan. 5, 1741.

Robinson (Joseph) founded the Ancient Concert Society, Dublin, 1834, and conducted it 29 years; conducted the University Choral Society and at the Irish International Exhibition, 1853, when he assembled 1000 performers, the greatest number heard at an Irish concert up to that time; helped establish the ROYAL IRISH ACADEMY; founded the Dublin Musical Society, 1876, which he conducted 12 years; composed songs and anthems, arranged Irish melodies; pupil of his father, Francis Robinson, founder of the Sons of Handel; in boyhood, chorister at St. Patrick's. B. Aug. 20, 1815; d. Aug. 23, 1898. **Fanny Arthur** composed the sacred cantata "God is Love"; played piano; taught Royal Irish Academy; pupil of Sterndale Bennett and Thalberg. B. Sept. 1831; m. JOSEPH, July 17, 1849; d. Oct. 31, 1879.

Robinson (Thomas) wrote "The Schoole of Musicke; wherein is taught the perfect method of the true fingering of the Lute, Pandora, Orpharion, and Viol da Gamba," London, 1603; and "New Citharen Lessons," London, 1609.

Robusto. *It.* Robust, powerful, strong; **Tenore,** tenor of powerful quality.

Robyn (William R.) played organ St. John's Church, St. Louis, Mo., and is said to have founded the first symphony orchestra west of Pittsburgh. **Alfred G.** composed the comic opera "Jacinta," "Answer" and other popular songs, a piano concerto, etc.; became solo pianist of the Emma Abbott Company at 16; succeeded his father, WILLIAM R., as organist St. John's Church. B. April 29, 1860, St. Louis; add. St. Louis.

Roche (Edmond) translated the book of "Tannhäuser" into French under Wagner's supervision with aid of Lindau for the performance at the Paris Opéra, 1861; violin pupil of the Paris Conservatoire, but abandoned music for writing. B. Feb. 20, 1828, Calais; d. Dec. 16, 1861, Paris.

Roccoco, Rococo. *It.* Queer, old-fashioned.

Rochlitz (Johann Friedrich) founded the "Allgemeine musikalische Zeitung," published by Breitkopf & Härtel, of which he remained editor during life; aroused interest in the works of Haydn, Mozart, and Beethoven in Northern Germany by his writings, some of which were reprinted as "Für Freunde der Tonkunst"; wrote libretti; composed; pupil of the Thomasschule. B. Feb. 20, 1769, Leipsic; d. Dec. 16, 1842.

Rock (Michael) composed glees; played organ, St. Margaret's, Westminster, in succession to William Rock, Jr. D. Mar., 1809.

Röckel (Joseph August) gave German opera with a German company in Paris, 1828–32, and for the next three years in London. At first in the diplomatic service, he made his musical debut in Florestan during the revival of "Fidelio" at the Vienna Theater an der Wien, 1806. B. Upper Palatinate, Aug. 28, 1783; d. 1870, Anhalt-Cothen. **August** was music director at Bamberg, Weimar, and with Richard Wagner, whose lifelong friend he became, at the Dresden Opera. Involved like Wagner in the Revolution of 1848, he was imprisoned for 13 years, and on his release, devoted himself to politics. B. Graz, Dec. 1, 1814, son of JOSEPH AUGUST; d. June 18, 1876, Budapest. **Edward** composed for piano; settled in Bath after 1848, having established a fair reputation as a virtuoso pianist; pupil of his uncle, J.N. Hummel. B. Nov. 20, 1816, son of JOSEPH AUGUST; d. Nov. 2, 1899, Bath, Eng. **Joseph Leopold** composed the cantatas, "Fair Rosamond," "Sea Maidens," "Ruth," "Westward Ho!" "Mary Stuart," "The Victorian Age," "Siddartha," many songs and orchestral works. Pupil of Eisenhofer in theory, and of Götze in composition,

he settled in Clifton, Eng., and in 1902 was represented by a song cycle at the Bristol Festival. B. April 11, 1838, London; add. Clifton.

Rockstro (William Smyth) wrote a "History of Music for Young Students," 1879; "A General History of Music," 1886; a "Life of Handel," 1883; "Life of Mendelssohn," 1884; "Jenny Lind-Goldschmidt, her Vocal Art and Culture," partly reprinted from an earlier biography; text-books on harmony and counterpoint; lectured and taught at the ROYAL ACADEMY and ROYAL COLLEGE OF MUSIC; composed songs, glees; played organ; pupil of John Purkis, Sterndale Bennett, and the Leipsic Conservatory. B. Jan. 5, 1823, North Cheam, Surrey, Eng.; name originally Rackstraw; d. July 2, 1895, London.

Rode (Jacques Pierre Joseph) composed 24 caprices or études still invaluable to students of the violin, 10 concertos, of which the Seventh, A minor, is still played; variations in G major which Catalani and other singers have utilized with great effect; and much other music now wholly forgotten; collaborated with Kreutzer and Baillot in a famous Violin Method. Pupil first of Fauvel, then of Viotti; he played in public with such success at 16 as to win a place in the Théâtre Feydeau, and in 1794 made his first tour as virtuoso. On the foundation of the Paris Conservatoire, he became professor of violin, toured Spain; became solo-violinist to the First Consul, 1800; in 1803 to the Russian Emperor at $4000 per annum; then resumed his concert tours. In 1813 his playing pleased neither Spohr nor Beethoven, although the latter had completed his Sonata in G, Op. 96, that Rode might play it before the Archduke Rudolph. Shortly afterwards Rode retired, but in 1825 attempted to renew his concert tours, meeting with complete failure. B. Feb. 16, 1774, Bordeaux; d. Nov. 25, 1830, Bordeaux.

Roder (Martin) composed two symphonic poems, a symphony, three operas; wrote essays and criticisms under the pen name "Raro Miedtner"; conducted and taught in Dublin and Boston; pupil of the Berlin Hochschule. B. April 7, 1851, Berlin; d. June 7, 1895, Boston.

Rodwell (George Herbert Bonaparte) composed two collections of songs, music for many operettas and farces; conducted at Adelphi Theatre, of which his brother was manager and part owner, later at Covent Garden; taught theory, Royal Academy of Music; pupil of Vincent Novello and Henry Bishop. B. Nov. 15, 1800; d. Jan. 22, 1852, London.

Rogel (Jose) composed 61 "zarzuelas" or dramatic pieces, including "Revista de un muerto" and "General Bumbum"; conducted at Madrid theatres; pupil of Pascual Perez. B. Dec. 24, 1829, Orihuela, Alicante, Spain; add. Madrid.

Roger (Étienne) published Corelli's sonatas, and engraved music; Amsterdam, 1696–1722.

Roger (Gustave Hippolite) created the name part in "Le Prophète"; debut, 1838, at Paris Opéra Comique, and continued to be popular ten. until 1868, when he joined staff of Paris Conservatoire, where he had been a prize pupil; wrote "Le Carnet d'un tenor," etc. B. Paris, Dec. 17, 1815; d. Sept. 12, 1879, Paris.

Rogers (Dr. Benjamin) composed the "Hymnus Eucharistus," sung as grace in Magdalen College Hall, Oxford, after dinner; glees, anthems, services; played organ Eton and Magdalen College. B. 1614, Windsor; son of a lay clerk in St. George's Chapel; d. June 21, 1698, Oxford.

Rogers (James) composed songs; played organ; pupil of Löschorn, Haupt, Ehrlich, and Rohde, Berlin; Firsot, Guilmant, and Widor, Paris. B. 1857, Fairhaven, Conn.; add. Cleveland, Ohio.

Rogers (John) played lute to Charles II of Eng., 1661–63.

Rogers (Sir John Leman, Bart.) composed cathedral service, anthems, glees, madrigals; was president, London Madrigal Society, 1820–41. B. April 18, 1780; succeeded his father to title, 1797; d. Dec. 10, 1847.

Rogers (Dr. Roland) composed "The Garden," prize cantata, Llandudno, 1896; symphony in A, Evening Services in B flat and D, songs, anthems, a De Profundis, the cantata "Prayer and Praise"; played organ, Bangor Cathedral, 1871–91; pupil of S. Grosvenor. B. Nov. 17, 1847, Staffordshire; add. London.

Rohde (Eduard) composed; wrote piano method; taught singing. B. 1828, Halle; d. Mar. 25, 1883, Berlin.

Rohrflöte. *Ger.* "Reed flute"; organ stop.

Rohrwerk. *Ger.* "Reed work" of an organ, as opposed to the flute work.

Roi de Lahore. Jules E. F. Massenet's five-act opera, to book by Louis Gallet, was first performed April 27, 1877, at the Paris Opéra. Nair, priestess of Indra, and sworn to celibacy, accepts the love of King Alim, while rejecting that of Scindia, the prime minister, who avenges himself by informing the High Priest Timour. Detected in entering the temple, the King is forced to agree that he will make war against the Moslems to atone for his sin, and is then betrayed by Scindia and falls in battle. Transported to the Gardens of the Blessed, the gods permit him to return to earth that he may find Nair, on condition that he will not resume his regal position, and that his life shall end with that of Nair. Scindia has usurped the throne, and compelled Nair to become his wife. Nair recognizes her beloved, and tries to escape with him, but they are pursued by Scindia, and rather than become his prey, Nair kills herself. Alim dies at the same moment, and the lovers are welcomed to Paradise by Indra. The ballet music is especially lovely, and it may give joy to lovers of the waltz to know that it may be heard in the Hindu Heaven.

Roi des Violons was the head of the CONFRERIE DE ST. JULIEN.

Roi D'ys. Edouard Lalo's three-act opera to book by Edouard Blau was first performed May 7, 1888, at the Paris Opéra Comique.

Roi l'a dit. Leon Delibes's three-act opéra comique was first performed May 24, 1873, at the Paris Opéra Comique.

Roi malgré Lui. Emmanuel Chabrier's three-act opéra comique, to book by E. de Najac and Paul Burani, was first performed May 18, 1887, at the Paris Opéra Comique.

Rokitansky, Freiherr von (Hans) sang bass in opera with distinction; debut at Prague, 1862, in "La Juive"; became prof. Vienna Conservatory, 1894. B. Vienna, Mar. 8, 1835; add. Vienna. **Victor** taught singing, Vienna Conservatory; wrote "Uber Sänger und Singen," 1894. B. Vienna, July 9, 1836; brother of FREIHERR HANS; d. July 17, 1896, Vienna.

Rôle. *Fr.* That portion of a dramatic work assigned to a single singer or actor.

Rolfe & Co. made pianos in London, 1796–1890.

Roll. Trill on percussion instruments, produced on the kettledrum by rapid taps with both sticks; on the tambourine with the knuckles; swift organ arpeggio.

Rolla (Alessandro) was the teacher of Paganini; composed for violin and played and conducted at La Scala; prof. Milan Conservatory; pupil of Renzi and Conti. B. April 22, 1757, Pavia; d. Sept. 15, 1841, Milan.

Rollando. *It.* Rolling.

Roll Call. The long roll employed as a military signal for assembling troops or sending them into action.

Rolle. *Ger.* Rapid up and down passages quickly repeated.

Rolle (Christian Friedrich) was the cantor of Magdeburg from 1721, where he d., 1751. **Friedrich Heinrich** wrote biography of his father, CHRISTIAN FRIEDRICH. **Christian Carl** succeeded his father, CHRISTIAN FRIEDRICH as cantor. **Johann Heinrich** composed 20 four-part motets, services for the entire church year, five passions, 21 oratorios or religious music dramas; played viola in the chapel and quartet of Frederick the Great, then became organist and cantor at Magdeburg. B. Dec. 23, 1718, Quedlinburg; son

of CHRISTIAN FRIEDRICH; d. Dec. 29, 1785, Magdeburg.

Rolli (Paolo Antonio) wrote libretti for operas in London, 1718–44, then returned to his birthplace, Florence.

Romance. Love song or composition of romantic character, such as Mendelssohn's "Songs Without Words"; vague term having same significance in music as in poetry.

Romanesca. *It.* Italian dance or GALLIARD.

Romanesque. *Fr.* GALLIARD.

Romani (Felice) wrote 100 books for the operas of Mayr, Bellini, Rossini, Donizetti, etc.; was poet to the royal Italian theatres. B. Jan. 31, 1788, Genoa; d. Jan. 28, 1865, Moneglia.

Romano (Alessandro della Viola) composed madrigals, motets, five-part Canzoni Napolitane, published Rome, 1554, and Venice, 1579; called della Viola because of his favourite instrument. B. Rome about 1530.

Romantic. A term, like Classic, borrowed from literature, and used as its antithesis. It seems to have been adopted generally about the time of von Weber's supremacy, and has been applied successively to all who introduced new or freer methods in the treatment of FORM. Thus Beethoven and Schubert are alleged to have been romanticists, although they are undeniably Classic, as well as Berlioz and the recent schools of French and German and Italian composers, and Schumann considered himself the apostle of the Romanticists.

Romantique. *Fr.* ROMANTIC.

Romanzesco. *It.* ROMANTIC.

Romera. Turkish dance.

Romberg was the name of a family of German musicians founded by two brothers, **Anton** and **Heinrich**, who lived in Bonn and Berlin, and appear to have survived until 1792. **Anton** played bassoon; gave concerts in Hamburg. B. Mar. 6, 1742, Westphalia; d. Dec. 14, 1814. **Anton** played bassoon; son and pupil of the second ANTON. B. 1777. **Bernhard** founded the modern school of 'cello playing and greatly increased the capability of that instrument by careful study of its technique; composed concerto for two 'cellos, many works for 'cello solo, chamber music, a Military Concerto, "Die wiedergefundene Statue," and other operas; funeral symphony for Queen Louise of Prussia. 'Cellist in the Electoral Band at Cologne in the time of the Beethovens, Romberg toured as virtuoso during the French invasion; was instructor at the Paris Conservatoire, 1801–3; member of the Berlin royal orchestra; court chapelmaster at Berlin, 1815–19; then settled in Hamburg, but made frequent concert tours. B. Nov. 12, 1767, Dinklage, Oldenburg; son of the second ANTON; d. Aug. 13, 1841, Hamburg. **Gerhard Heinrich** played clarinet and became music director at Münster. B. Aug. 8, 1745; brother of the second ANTON. **Andreas Jakob** played violin, debut at seven, joined Electoral Band at Cologne, then Paris Concerts-Spirituel; toured as virtuoso; composed the opera "Don Mendoce," Paris, 1800, in collaboration with his cousin BERNHARD; became chapelmaster at Gotha; composed six symphonies, chamber music, a "Toy symphony," "Die Macht der Musik," and other operas, "The Harmony of the Spheres," etc.; church music. B. April 27, 1767, Vechta, near Münster; son of GERHARD HEINRICH; d. Nov. 10, 1821, Gotha. **Cyprian** composed for and played 'cello; pupil of his uncle; member St. Petersburg court orchestra. B. Oct. 28, 1807, Hamburg; son of ANDREAS JAKOB; d. Oct. 14, 1865, Hamburg. **Therese** played piano. B. 1781; sister of ANDREAS JAKOB.

Rome is the seat of the SISTINE CHOIR, at once the most venerable and celebrated of the world's church choirs and music schools, possessor of a municipal orchestra directed by Alessandro Vessella, which gave weekly concerts during the greater part of the year at the Argentina Theatre, the Costanzi and other theatres devoted to lyric art, many splendid church choirs, of which that at the Cathedral of St. John Lateran, presided over by Filipo CAPOCCI is justly famous, and of the **Royal**

Academy of Sta. Caecilia, formerly a papal institution, which in 1908 included an endowed Liceo or school of music with tuition as low as a dollar a month, directed by Commendatore Stanislao Falchi, having a faculty of 40 professors, including SGAMBATI and Penelli, and nearly 250 students. The school received an allowance of about $16,000 per annum from the government. The history and æsthetics of music, general Italian literature, as well as the theory and practice of music, were taught in all branches, and in its first 25 years the Liceo provided instruction for 1387 pupils, of whom 415 received diplomas. The Congregazione dei Musici di Roma sotto l'invocazione di Sta. Caecilia was founded by Pope Pius V, 1566, its charter confirmed by Gregory XIII, 1584, and it included in its membership practically all the great musicians of Italy from the age of Palestrina, and many of the most distinguished of foreign composers down to the days of Liszt and Gounod. Originally the congregation was presided over by a cardinal, who was assisted by a council and professors of all branches of music. In 1689, by papal decree, the congregation was empowered to license all professional musicians. The title of Academy or "ACCADEMIA" was first conferred by Gregory XVI, 1839, and in 1841 the institution gave the first performance in Italy of Rossini's Stabat Mater. Several attempts at establishing a music school in connection with the Academy failed until 1869, when Sgambati and Penelli actually began free lessons for the piano and violin in the Academy's building, the success of which resulted in a decree the following year in which the Liceo was formally recognized. With the destruction of the temporal power of the Pope, the Academy became a royal institution. In 1875 a provisional committee of the Academy gave way in the management of the Liceo to a council of direction headed by Commandatore Emilio Broglio, and besides Sgambati and Penelli, Alessandro Orsini, Ferdinando Forino, and Vedasto Vecchietti were added to the faculty. In 1886 Commandatore Fillippo Marchetti became director of the Liceo under a new constitution which permitted the acceptance of a governmental subsidy. The Academy was presided over in 1908 by Count di San Martino, and enjoyed the patronage of the royal family, the King being honorary president. To trace the history of the schools founded in Rome by GUIDO, GAUDIO MELL, PALESTRINA and NANINI, Natale, etc., would be to write the history of Italian music. The influence of Rome in musical matters has always been far reaching, and the present Supreme Pontiff, PIUS X, will doubtless be regarded by posterity as one of the most important of musical reformers.

Rome, Prix de. A stipend permitting residence and study in Rome is the grand prize offered annually to students of the Paris Conservatoire, and every second year to students of the Brussels Conservatory.

Roméo et Juliette. Charles F. Gounod's opera in five acts to book by Barbier and Carré was first performed at the Paris Théâtre Lyrique, April 27, 1867. The characters are identical with those in Shakespeare's play, with the addition of Stephano (mez. sop.), page to Roméo, and Gregorio, a watchman. There is no need of repeating the story of the opera, as it closely follows the construction of Shakespeare's play. The principal musical numbers are: Act I, the waltz in Capulet's house, Juliette; "Mab Regina," Mercutio; "Di grazia," Roméo and Juliette; Act II, the balcony scene, Roméo and Juliette; "Al vostro amor cocente," Friar Laurent; trio, quartet and "Ah! col nibbio," the Page; Act III, "Tu dei partir," Roméo and Juliette; "Non temero mio ben," Juliette, Nurse, Friar Laurent, and Capulet; Act IV, "Bevi allor questo filtro," Friar Laurent; Act V, orchestral prelude to the scene at the tomb. Other operas to this title are: a three-act opera by Steibelt, to book by de Segur, La Scala, Milan, Jan. 30, 1796;

three-act opera by Vaccaj, to book by Romani, Oct. 31, 1825, Teatro della Canobbiana, Milan. Other operas to the same theme: "I capuletti ed i Montecchi," Bellini's three-act opera, to book by Romani, Venice, Mar. 11, 1830; "Les Amants de Verone," five-act opera, to his own book, by Marquis d'Ivry, Oct. 12, 1878. Tschaikowsky's symphonic poem "Romeo and Juliette" was first performed Mar. 4, 1870, at the Musical Society, Moscow. Berlioz's fifth symphony, dedicated to Paganini, was first performed Nov. 24, 1839, at the Paris Conservatoire. It is entitled "Roméo et Juliette, symphonie dramatique avec chœurs, solos de chant, et prologue en recitatif choral, Op. 17."

Romer (Emma) sang sop. in opera at Covent Garden and Drury Lane; created name parts in Barnett's "Mountain Sylph" and "Fair Rosamond"; pupil of Sir George Smart. B. 1814; d. April 14, 1868.

Römischer-Gesang. *Ger.* GREGORIAN CHANT.

Ronchetti-Monteviti (Stefano) taught composition Milan Conservatory; composed an opera, motet; directed; pupil of B. Neri. B. 1814, Asti; d. 1882, Casale Monferrato.

Ronconi (Domenico) sang, taught vocal, directed Vienna Italian opera, 1810; settled in Munich, 1819–29; debut La Fenice, Venice, 1797. B. July 11, 1772, Venetia; d. April 13, 1836, St. Petersburg. **Felice** wrote a vocal method, composed songs, taught vocal, Würzburg, Frankfort, Milan, London; pupil of his father, DOMENICO. B. Venice, 1811; d. Sept. 10, 1875, St. Petersburg. **Giorgio** sang bar. in opera, especially notable as Rigoletto; taught Madrid Conservatory; founded singing school, Granada; was an especial favourite at Covent Garden, and toured America, 1866–74; debut at Pavia, 1831; son and pupil of DOMENICO. B. Aug. 6, 1810, Milan; d. Jan. 8, 1890, Madrid. **Sebastiano** sang bar. rôles in opera 35 years from debut at Lucca, 1836, then taught vocal at Milan; son and pupil of DOMENICO. B. Venice, 1814.

Ronde. *Fr.* "Round," name of the SEMIBREVE in NOTATION.

Rondeau. *Fr.* RONDO.

Rondiletta, Rondino, Rondoletto, *It.* Short RONDO.

Rondo is a FORM differing from other movements of the sonata or symphony in not having the first part marked for repeat, while the principal subject does not modulate, reappears at the close of the first period in its keychord, and also after the modulation of the second subject. Subject to many variations, the arrangement of the movement usually offers a first subject which remains in the original key and sometimes enters without introduction followed by an episode modulated into the relative major or minor key; then a second subject in the dominant or relative major, with a modulation returning to the first subject in the original key, with which the first part closes. The second half begins with the second subject modulated into remote keys followed by the first subject; next, an episode preparing for the entrance of the second subject, followed by a final episode and coda, returning to the original key. The rondo probably originated in a dance having couplets or solos, alternating with rondeaux or chorus, and was a favourite form with early composers.

Röntgen (Engelbert) played violin in the Gewandhaus orchestra, where he succeeded his master, David, as concertmeister; edited the Beethoven Quartets; pupil of the Leipsic Conservatory. B. Deventer, Holland, Sept. 30, 1829; d. Dec. 12, 1897. **Julius** was director of the Felix Meritis Society of Amsterdam during the last two years of its life; taught in the Amsterdam Conservatory, and in 1886 succeeded Verhulst as director of the Maatschappij tot Bevordering der Tonkunst. From 1898 he devoted himself wholly to teaching and composing, his published works numbering 18. Pupil of his father, ENGELBERT, and of his mother, daughter of Moritz Klengel, another Gewandhaus concertmeister, he studied later with Hauptmann, Richter,

Plaidy, and Reinecke, and theory and composition with Lachner. B. May 9, 1855, Leipsic; add. Amsterdam. His son JULIUS is a member of the KNEISEL QUARTETTE.

Rooke (William Michael) composed the opera "Amilie," Covent Garden, 1837, "Cagliostro" and "The Valkyrie," which were not produced; conducted; taught singing, numbering Balfe among his pupils; was pupil of Dr. Cogan, Dublin. B. Sept. 29, 1794, Dublin; d. Oct. 14, 1847, London.

Root. The note, whether expressed or implied, on which a CHORD is built; a note which gives overtones or harmonics in addition to its own tone; the Tonic or Dominant or Subdominant, from which certain writers on HARMONY derive all chords; the fundamental note, generator, or ground-note.

Root (George Frederick) composed the songs "Tramp, Tramp, Tramp, the Boys are Marching" (also known as "God Save Ireland"), "Just Before the Battle, Mother," "The Battle Cry of Freedom," all popular with the Federal soldiers during the American Civil War; the cantatas "The Flower Queen" and "Daniel"; was associated with Lowell Mason in educational work; published music in Chicago, where he received doctor's degree from Chicago University; pupil of Webb of Boston, and also studied in Paris. B. Aug. 30, 1820, Sheffield, Mass.; d. Aug. 6, 1895, Barley's Island. **Frederick Woodman** lectured, wrote on and taught music; pupil of his father, GEORGE FREDERICK, and of Blodgett and Mason, New York. B. June 13, 1846, Boston; add. Boston.

Rooy, van (Anton) sang Wotan and other Wagnerian bar. rôles with great success; debut, Beyreuth, 1897, and subsequently in Berlin, London and New York, being an especial favourite at the Metropolitan Opera House; pupil of Stockhausen, Frankfort. B. Jan. 12, 1870, Rotterdam; add. New York.

Ropartz (J. Guy) composed the one-act operas "Le Diable couturier" and "Marguerite d'Écosse"; incidental music for "Pêcheur d'Islande," 1893; "Dimanche Breton," suite in four movements; a symphony, Psalm xxxvi, for choir, organ, and orchestra, songs, etc.; directed the Nancy Conservatory; pupil of Dubois and Massenet at the Paris Conservatoire, and later of César Franck. B. June 15, 1864, Quingamp, Côtes du Nord; add. Nancy, France.

Rore, de (Cipriano) composed church and secular music; played organ at St. Mark's, Venice, in succession to Willaert, whose pupil he had been; musician to the courts of Ferrara and Parma. B. about 1516, Mechlin or Antwerp; d. 1565, Parma.

Rosa (Carl August Nicholas) organized and managed the Carl Rosa opera company, headed by his wife, Mme. PAREPA-Rosa, London, and thereafter, until his death, gave notable performances at the Princess, the Lyceum, Her Majesty's, and the Prince of Wales theatres, London, introducing many works new to the British public, and maintaining a high artistic standard. This organization was still active in 1908 in popularizing serious opera in English in London and the provinces. Violin pupil of the Leipsic Conservatory and of the Paris Conservatoire, Rosa (the name was originally Rose) became concertmeister at Hamburg, 1863, then toured with Bateman in America, and then met Mme. Parepa, whom he married, New York, 1867. B. Mar. 22, 1842, Hamburg; d. April 30, 1889, Paris.

Rosa (Salvatore) was a celebrated painter who composed songs to his own verse, wrote the books of "La Strega" and "Il Lamento" for Cesti and Bandini; also wrote six satires, of which the one entitled "La Musica," an attack on the church music of his day, although not published until after his death, aroused a bitter discussion. B. July 21, 1615, Naples; d. Mar. 15 1673, Rome.

Rosalia. *It.* Musical passage repeated but transposed one tone higher at each repetition.

Rosalie. *Fr.* ROSALIA.

Rosamond. Thomas Clayton's setting of the opera, book by Joseph Addison, was first performed Mar. 4, 1707, at Drury Lane, London, and withdrawn after the third representation. Thomas Augustine Arne's successful setting of the same book was first performed Mar. 7, 1733, at the Little Theatre, in the Haymarket.

Rosamunde. Franz Schubert's incidental music to the play by Wilhelmine Christine von Chezy was first performed Dec. 20, 1823, at the Vienna Theater an der Wien, but the play failed and was withdrawn after the second performance. There were an overture and 10 numbers, all of which are now published.

Rose. Ornamental border around the sound hole of guitars and other stringed instruments.

Rose of Castile. Michael William Balfe's three-act opera, to book, arranged by Harris and Falconer from "Le Muletier de Toledo," was first performed Oct. 29, 1857, at the London Lyceum.

Rose of Persia. Sir Arthur Sullivan's two-act comic opera, to book by Basil Hood, was first performed Nov. 29, 1899, at the Savoy Theatre, London.

Roseingrave (Daniel) played organ at Gloucester Cathedral, 1679–81, and thereafter at Winchester and Salisbury cathedrals, going thence to Dublin as organist at St. Patrick's and Christ Church, 1698; composed the anthems "Lord, Thou art become gracious," "Haste Thee, O Lord," and much church music praised by Hawkins and Burney. D. 1727, Dublin. **Ralph** composed eight anthems and services in C and F, some of which are still sung in Christ Church Cathedral, where he became organist in succession to his father, DANIEL, whose pupil he was; also organist St. Patrick's Cathedral. B. about 1695; d. about 1747. **Thomas** composed the opera "Phaedra and Hippolytus," 1753, Dublin, the anthems "Great is the Lord," "One Generation," etc.; played organ St. George's Church, London; became insane owing to disappointment in love; son and pupil of DANIEL. B. about 1690; d. 1766.

Rosel (Rudolf Arthur) composed the lyric stage play "Halimah," Weimar, 1895; the symphonic poem "Frühlingsstürme"; played and taught violin; pupil of Weimar Music School and of Thomson. B. Aug. 23, 1859, Münchenbernsdorf, Gera.

Rosenhain (Jacob) composed the operas "Der Besuch im Irrenhause," Frankfort, Dec. 29, 1834; "Le Démon de la Nuit," Paris Opéra, Mar. 17, 1851; "Volage et Jaloux," Aug. 3, 1863, Baden Baden; symphonies, chamber music; played piano. B. Dec. 2, 1813, Mannheim; d. Mar. 21, 1894, Baden Baden. **Eduard** composed, played and taught piano. B. 1818, Mannheim; brother of JACOB; d. 1861, Frankfort.

Rosenmüller (Johann) composed church music; was pupil and assistant to Tobias Michael at the Thomasschule, but owing to serious accusations, removed to Venice, where he taught, 1655–74, influencing the Venitian style of instrumental music; then settled in Wolfenbüttel as chapelmaster. B. Pelsnitz, Saxony, 1619; d. 1684.

Rosenthal (Moriz) played piano, especially noted as interpreter of Schubert and modern composers; toured successfully throughout Europe and America; wrote "Technical Studies for the Highest Degree of Development." Son of a professor at the Lemberg Academy, Rosenthal studied first at the age of eight with Galoth, then with Carl Mikuli, director of the Lemberg Conservatory; appeared as soloist at 10 with success; became pupil of Raphael Joseffy in Vienna, 1875; toured at 14, winning the appointment of pianist to the King of Roumania; then became pupil of Liszt. For six years from 1880 he was a student at Vienna University, then resumed his concert tours with continued success. B. Lemberg, Dec. 18, 1862; add. Vienna.

Roses (Jose) composed church music; taught with great success; played organ 30 years at Sta. Maria del Pino, Barcelona, in succession to

Sampere, whose pupil he had been, and where he was admitted to Holy Orders. B. Feb. 9, 1791, Barcelona; d. Jan. 2, 1856, Barcelona.

Rosin. RESIN.

Rosina. Ballad opera with music written or selected by William Shield, was first performed 1783, Covent Garden. The story is similar to that of Ruth and Boaz. A passage in the overture resembles "Auld Lang Syne," and has led to the claim that Shield was the composer of that melody.

Rosseter (Philip) composed songs; published "Lessons for Consort," 1609; gave dramatic performances from 1610 as one of the "Masters of the Queen's Revels"; played lute. B. about 1575; d. May 5, 1623.

Rossi (Arcangelo) sang buffo bar. rôles with admirable art, interpreting such rôles as Dr. Dulcamara, the Sacristan, Bartolo, etc.; a general favourite at Covent Garden, the Metropolitan Opera House, and elsewhere, for many years; pupil of Milan Conservatory. Injured in the San Francisco earthquake, where the Metropolitan company was playing, he lost his voice, became insane, and committed suicide.

Rossi (Cesare) composed the successful opera "Nadeja," Prague, 1903. B. 1864, Mantua.

Rossi (Francesco) composed the operas "Il Sejano moderno," "La Clorilda," "La pena degl'occhi," "Mitrane," containing the air "Ah! rendimi quel core," Venice, 1686 to 1689; the oratorio "La Caduta dei Giganti." B. Apulia; entered the Church.

Rossi (Giovanni Battista) composed book of four-part masses published in Venice, 1618, the same year with his "Organo de cantori per intendere da se stesso ogni passo difficile." B. Genoa; entered the Church.

Rossi (Giovanni Gaetano) composed the prize symphony "Saul," Paris, 1878; the operas "Elena di Taranto," Parma, 1852, "Giovanni Giscala," "Nicolò de' Lapi," "La Contessa d'Altemberg," and "Maria Sanz," Bergamo, 1895, three masses, an oratorio, a requiem; became director Parma Conservatory, and conductor Teatro Carlo Felice, Genoa; pupil of Milan Conservatory. B. Aug. 5, 1828, Parma; d. Mar. 30, 1886, Parma.

Rossi (Giuseppe) composed a twelve-part mass for three choirs and other church music; chapelmaster at the Castle of St. Angelo and San Loretto, Rome. D. Rome about 1719.

Rossi (Giuseppe) composed the opera "La sposa in Liverno"; wrote "Alli intendenti di contrappunto," 1809; was chapelmaster of Terni Cathedral.

Rossi (Lauro) composed "La Casa disabitata," Milan, 1834, and in all 29 operas, a grand mass, six fugues for strings, two sets of solfège; wrote "Guida di armonia pratica orale," Ricordi, 1858, while director of the Milan Conservatory; succeeded Mercadante as director Naples Conservatory, 1870; toured America in early life; pupil of Crescentini, Furno, and Zingarelli, Naples. B. Feb. 19, 1810, Macerata; d. May 5, 1885, Cremona.

Rossi (Luigi) composed "Le mariage d'Orphée et Euridice," the first Italian opera performed in Paris, Mar. 2, 1647, other dramatic works and 13 cantatas. B. about 1600, Naples.

Rossi (Michael Angelo) composed the opera "Erminia sul Giordano," performed at the Barberini Palace, Rome, about 1636, based on an episode in Tasso's "Jerusalem Delivered," "Toccate e Correnti" for organ or cembalo, second edition, Rome, 1657; pupil of Frescobaldi.

Rossi (Salomone) composed four books of "Sinfonie e Gagliarde" and "Sonate," 28 psalms in Hebrew and Italian, 1623; madrigals and canzonets; was court musician at Mantua, 1587–1628, where he was permitted to discard the badge which other Jews were compelled to wear in those days.

Rossini (Gioacchino Antonio) composed the "BARBER OF SEVILLE" (Barbiere di Siviglia), one of the world's greatest comic operas, and one which has delighted the opera lovers of three generations; "GUILLAUME TELL" ("William Tell"), a masterly serious opera which still holds a prominent place in repertoire; a STABAT

MATER, regarded as the most impressive of those in florid style; composed a total of 35 operas from his 18th to his 37th year, eclipsing all rivals; then foreswore dramatic composition because of the success of Meyerbeer, and devoted himself to a life of pleasure. Giuseppe Rossini, the town trumpeter of Lugo, was likewise inspector of slaughter houses, but having announced his republican sympathies during the troublous year 1796, he was deprived of his appointments and imprisoned. His wife, a baker's daughter, then obtained employment as a comic singer in the smaller Italian theatres, and the future composer accompanied his mother in her wanderings. The elder Rossini was finally freed, and joined his wife, playing horn at the theatres in which she sang, while the boy was sent to Bologna in charge of a pork butcher. Prinetti gave him harpsichord lessons, but with so little result that young Rossini began to play practical jokes on his master, who avenged himself by having the lad apprenticed to a smith. Angelo Tesei, a teacher of the better type, next gave the boy lessons in harmony and singing. At 10 he was able to earn money by singing solos in church; shortly after he sang a rôle in the opera at the municipal theatre, and at 13 was qualified to play horn and accompany on the cembalo. He was taking lessons from Babbini, an old tenor, when his voice broke, and he then entered the Bologna Conservatory, which now bears his name above its portal, receiving instruction in counterpoint from Padre Mattei and on the 'cello from Cavedagni. He had already composed "Demetrio," an opera; some songs, and horn duos, and when, after months of study, Mattei informed him that while he was not sufficiently well grounded in counterpoint for church music, he knew enough to compose operas, he promptly dropped his studies. In 1808 Rossini's cantata "Il Pianto d'armonia per la morte d'Orfeo," which had won the prize at the Conservatory, was publicly performed. His next work was an overture in fugue form. Through the kindness of Marquis Cavalli, he was commissioned to compose an opera for the San Mosè theatre, Venice. His "La Cambiale di Matrimonio," a one-act opera buffa, was well received at the San Mosè, 1810, and led to further commissions. Thus in the same year he composed the cantata "Didone abbandonata," produced at Bologna, the two-act opera "L'Equivoco stravagante" for the Corso theatre of Bologna, 1811, as well as the "Demetrio e Polibio" for the Teatro Valle. In 1812 he composed "L'Inganno felice" and "L'Occasione fa il Ladro," buffa pieces for the San Mosè, and the oratorio "Ciro in Babilonia," brought out in Lent at Ferrara. The failure of his oratorio, as well as of "La Scala di Seta," a one-act opera buffa composed for San Mosè, was offset by the highly successful production of the two-act "La Pietra del Paragone" at La Scala, Milan. In 1813 the composer was asked to prepare a work for La Fenice, Venice, which at once brought the manager of the San Mosè down on him with a contract by which he was compelled to write an opera for that house. Rossini complied with his contract, but "I due Bruschini" proved to be a practical joke which deeply amused those in the secret and correspondingly enraged those who were not. Then came "Tancredi," at La Fenice, which was immensely popular, and was followed by "L'Italiana in Algieri," an opera buffa for the San Benedetto, Venice, and "Aureliano in Palmira," which failed at La Scala. For a time Rossini settled in Milan, much fêted by the aristocracy, and in 1814 his "Il Turco in Italia" was produced at La Scala, and he composed the cantata "Egle ed Irene" for the Princess Belgiojoso. "Sigismondo," written for the Fenice, 1815, proved such a disheartening failure that the composer withdrew to his home in Bologna. Barbaja, the Neapolitan impresario encountered him there, and persuaded him to accept the direction of the San Carlo and Del Fondo theatres, and to write two operas for him annually. Rossini's salary was fixed at about $2400 per annum, and

for the next eight years he worked constantly and with enormous profit to Barbaja. "Elizabetta," produced at Naples, 1815, foreshadowed Scott's "Kenilworth" in subject, and marked the beginning of Rossini's new style, for in it he abandoned the use of recitativo secco. The overture to this work is now played before the "Barber of Seville," one of the next of his operas in chronological order, for which the overture has been lost. "Torvaldo e Dorliska" was produced at Rome, but quickly withdrawn. Next came his masterpiece in light opera, which was given its first performance at the Argentina as "Almaviva," and nearly produced a riot, Paisiello having already produced a Barber of Seville which the Romans greatly admired. Although roundly hissed, the management played Rossini's work again and again, and it eventually became a prime favourite in the house where it had been originally almost denied a hearing. The Barber is said to have been composed in thirteen days, but in the hurry which marked this portion of the composer's career, it is not surprising that he should have resorted to the practice of borrowing melodies from his earlier works. Many of the 20 dramatic pieces produced during his connection with Barbaja were mere pasticcios. His next work was "Teti e Peleo," a cantata for a royal wedding, then came the comic piece "La Gazzetta" for the Florentine theatre; "Otello," Teatro del Fondo, Naples, in which he introduced additional reforms, but was obliged to revise the tragedy and give it a happy ending. "La Cenerentola" (Cinderella), second only in merit to "The Barber," was produced at Rome, 1817, and the same year he achieved a fresh triumph at La Scala with "Gazza Ladra." His interest in serious opera is said to have been due the influence of Isabella COLBRAN, who had created many of his principal rôles, and with whom he soon fell in love. Colbran was seven years older than Rossini, but she possessed a country place and an income of $2500 per annum, and in 1821, having produced his opera "Zelmira" at Naples previously to offering it to the more severe Viennese audiences, he accompanied her to Bologna, and they were married by Cardinal Oppizoni. Then they proceeded to the Austrian capital, where rehearsals were already in progress. "Zelmira" was well received, and the composer mingled pleasantly in Viennese society and is said to have paid his respects to Beethoven. It was doubtless owing to this sojourn in Vienna that he was commissioned by Prince Metternich to return for the Congress, and for this august assemblage he composed the cantatas "Il vero Omaggio," "La sacra Alleanza" and "Il Bardo." "SEMIRAMIDE," of merit surpassed only by "William Tell," and the work on which Rossini had spent more labour than on any other, was produced at La Fenice, 1823, where it failed. Rossini was disgusted, and gladly accepted the invitation of Benelli to write an opera for the King's theatre, London. Stopping in Paris en route, he made himself agreeable to the musicians and officials, and having cleaned up $35,000 profits during a short sojourn in England, despite the bankruptcy of his manager, and the loss of the first act of his London opera, "La figlia dell' aria," he returned to Paris, having made a contract to manage the Théâtre des Italiens at $4000 per annum. He held this appointment 18 months, producing several of his own operas which had not hitherto been heard in Paris, and also Meyerbeer's "Crociato," and composed the new opera "Il Viaggio a Reims" for his company. The artistic success of Rossini's engagement was more pronounced than the financial, but he had become a favourite with the Parisians, and he was given the posts of first composer to the king and inspector-general of song in France, sinecures with an income of $4000. Pleased with this recognition, Rossini revised his operas "Maometto" and "Mosè" that they might be sung in a French version at the Académie, and began work on "Guillaume Tell," which he planned as the first of a series of five operas to be presented in Paris. The furore occa-

sioned by this work led to an agreement by which Rossini was to have $3000 from the government of Charles X for one opera every second year, and a retiring pension of $1200. In accordance with this agreement, Rossini was planning an opera on Faust, after a holiday spent at Bologna, when the Revolution of July, 1830, took place, Charles X ceased to be king, and his successor repudiated the agreement. Returning to Paris, he prosecuted his claim against the government from 1830 until 1835, when his pension was restored. The Stabat Mater, his only work during these years, was composed for the Spanish ambassador, and this he did not then complete, leaving the last four numbers to Tadolini. The management of the opera had either shelved or mutilated his works in performance, and the Meyerbeer craze had then begun. Rossini remained to hear the first performance of the Huguenots, Feb. 29, 1836, and thereafter renounced opera. Returning to Bologna, he taught Alboni and others as honorary director of that Liceo where he had been himself a student. Finding that his Stabat Mater had been sold to a speculative Parisian, he completed the work himself, and sold the performing rights to the Ecudiers for $1600 for three months, and they in turn disposed of it to the Théâtre des Italiens for $4000. Under the management of this house it was performed in its entirety Jan. 7, 1842, at the Salle Ventadour. The "Inno popolare a Pio IX" was the only important work produced during this sojourn in Bologna. In 1845 his wife died, and in 1847 he married Olympe Pelissier, whom he had admired in Paris. Political disturbances necessitated his withdrawal to Florence that same year, but in 1855 he returned to Paris, finally establishing himself in a villa at Passy, where he entertained his friends of the artistic world. He agreed to a revival of his "Bruschino" at the Bouffes Parisiens, 1857, but would not even witness the performance, contenting himself with occasional compositions for the piano, and in a life of idleness and pleasure. The "Petit Messe Solennelle, which is really a work of large proportions, requiring two hours for performance, is the only notable work of the master's later years. It was first sung Mar. 14, 1864, at the home of Count Pillet-Will. A man of kindly impulse, an epicure, a wit, Rossini's life, wonderful for its early activity in contrast with the idleness which he preferred on acquiring the means to indulge it, was singularly happy. He had been made Foreign Associate of the Institut, Grand Officer of the Legion of Honor, commander of numerous other orders and a member of many learned bodies; he had everywhere been fêted and made much of, and he had known poverty only in childhood. By his will the greater part of his property went to establish a conservatory in his birthplace, Pesaro, of which the directors have been Bazzini and Mascagni. Works to be noted not mentioned in what has been said include the operas: "Adelaide di Borgogna," "Adina," "Armida," "L'Assedio di Corinto," "Bianca e Faliero," "Le Comte Ory," "La Dame du Lac" ("La Donna del Lago"), "Edoardo e Cristina," "Matilda di Shabran," "Ottone, Rè d'Italia"; the cantatas "Partenope," "Igea," "La riconoscenza," "L'Augurio felice," "Il pianto delle Muse in Morte di Lord Byron," "I pastori," "Il serto votivo"; the sacred music, Tantum Ergo, for two ten. bass and orchestra; Quoniam, bass solo and orchestra; O Salutaris, four solo voices; five string quartets; a quantity of piano music, often with humorous titles, sold in manuscript for $20,000 by his widow. B. Feb. 29, 1792, Pesaro; d. Nov. 13, 1868, Passy near Paris. See biographies by H. S. Edwards, London, 1869; "G. Rossini, sa vie et œuvres," A. Azevedo, Paris, 1865; "Vie de Rossini," Stendhal, Paris, 1823, Eng. trans.; "Rossini, sein Leben, seine Werk und Charakterzuge," Leipsic.

Rostral. *Ger.* Music pen.

Rota. *Lat.* "Round," any composition having frequent repeats; instrument like the psaltery, having three or seven strings; CANON, RONDO.

Rota (Andrea) composed madrigals, masses, and other church music dated Venice 1579 to 1595; chapelmaster of San Petronio, Bologna. B. 1553, Bologna; d. 1597.

Rote. *Old Eng.* HURDYGURDY.

Roth (Bertrand) played piano; helped found Raff Conservatory and taught Frankfort Hoch Conservatory and Dresden Conservatory; pupil of Leipsic Conservatory and of Liszt. B. St. Gallen, Feb. 12, 1855; add. Dresden.

Rothwell (Walter Henry) conducted the first English performance of "Parsifal" in America, 1903–4, and later the English production of "Madame Butterfly"; becoming conductor of the Minneapolis Symphony orchestra in 1908; composed songs and piano music. Pupil of the Vienna royal academy, and of Eysstein, Fuchs, Thuille, and Schillings, he served as conductor in several German cities and was attached to the royal opera at Amsterdam before coming to America. B. Sept. 22, 1872, London; add. Minneapolis.

Rotoli (Augusto) composed mass for the funeral of Victor Emmanuel, 1878; "Salmo elegiaco" with orchestra, 1878; taught New England Conservatory of Music; in early life founder and conductor of the "Societa corale de' concerti sagri," Rome, and singing master to Princess Margherita; Chevalier of the Crown of Italy. B. Jan. 7, 1847, Rome; add. Boston.

Rotondo. *It.* Round or full, as to quality.

Rotruenges. Minstrel ROUNDELAYS.

Rotulae. *L.* "Little rounds"; Christmas Carols.

Rouget de l'Isle (Claude Joseph) composed the MARSEILLAISE, 1792, to his own verse, and wrote a hymn to liberty composed by Pleyel, Strasburg, 1791; "Hymne dithyrambique," celebrating the fall of Robespierre; "Chant des vengeances," 25 romances with violin obbligato; wrote "Bayard en Bresse" and other dramas, two opera books for Chelard, "Essais en vers et en prose," dedicated to Méhul; played violin, sang. Graduated in 1784 from the "Ecole royale du genie," he had become lieutenant of engineers when the constitution abolishing the crown was promulgated, and on his refusal to subscribe to this he was imprisoned and only saved from the guillotine by the fall of Robespierre. Then he rejoined the army and served until the first empire, being wounded in La Vendee in Hoche's campaign. Louis XVIII granted him a pension which was continued by Louis Philippe. B. May 10, 1760, Montaigu; d. June 27, 1836, Choisy-le-Roi.

Roulade. *Fr.* Flourish, embellishment, ornamental runs.

Round. Composition in which several voices entering at stated intervals sing the same music, the combination producing correct harmony. Rounds are canons which can only be sung at the octavo or unison, and differ from catches in the subject matter, which need not necessarily be humorous.

Round, Catch, and Canon Club gave subscription dinners in London at which new rounds, catches, and canons by professional members were sung, although glees took the larger part of the programmes in 1908. The club was founded by Enoch Hawkins, 1843.

Roundel. Round dance.

Roundelay. Poem with certain lines repeated at intervals or the tune to which such a poem was sung.

Round O. RONDO or MINUET.

Rousseau (Jean Jacques) composed the pastoral opera "Le DEVIN DU VILLAGE," which held the boards 75 years at the Paris Académie de Musique, "Pygmalion," a successful melodrama, that is, a play in which the lines are spoken with occasional orchestral pieces, Comédie Francaise, Oct. 30, 1775; 100 romances which he published as "Les consolations des misères de ma vie"; invented a numerical form of Notation; wrote articles on music for the Encyclopédie; a "Dictionnaire de Musique," 1764, admirable for that period, and many controversial works. This eminent author was obliged to copy music for

a livelihood, and while not profoundly versed in the rules of counterpoint and harmony, possessed considerable creative talent, as is proven by numerous compositions. His life is told with amusing frankness in his Confessions, his notation is described in his "Dissertation sur la musique moderne," Paris, 1743, and during the quarrels between adherents of the French and Italian schools of music he published "Lettre sur la Musique française," in which he concludes that "the French have no music, never will have any; or if they should, it will be so much the worse for them." The company of the Opéra responded by burning Rousseau in effigy, to which he replied with the satirical "Lettre d'un symphoniste de l'Académie royale de musique à ses camarades de l'orchestre." His "Essai sur l'origine des langues," 1753, besides chapters on harmony and Greek music, gives the germ of subsequent absurdities regarding the alleged analogies between tones and colors. His "Lettre à M. Burney sur la Musique, avec des fragments d'observations sur l'Alceste italien de M. le chevalier Gluck" is one of the earliest and best examples of opera analyses. His controversy with RAMEAU and others created intense interest, but he was manly enough to correct many of his errors in later life, while clinging to his admiration of Gluck. Besides the compositions noted Rousseau composed "Les muses galantes," 1747, which failed, and fragments of an opera "Daphnis et Chloe," published in Paris, 1780. B. June 28, 1712, Geneva; d. July 3, 1778, Ermenonville, near Paris.

Rousseau (Samuel Alexandre) composed the three-act opera "La Cloche du Rhin," Paris Opéra, June 8, 1898; the three-act opera "Merowig," City of Paris prize, produced Nancy, Jan. 12, 1899; two masses and other church music; conducted; won the prix de Rome, Paris Conservatoire, 1878, where he had been a pupil of César Franck, with his cantata "La Fille de Jephté." B. June 11, 1853, Neuve-Maison, Aisne; d. Oct. 1, 1904, Paris.

Rovelli (Giovanni Battista) played first violin, beginning of the 19th century at the Church of S. Maria Maggiore, Bergamo. **Giuseppe** played 'cello. B. 1753, Bergamo; son of GIOVANNI BATTISTA; d. Nov. 12, 1806, Parma. **Alessandro** directed Weimar orchestra; son of GIOVANNI BATTISTA. **Pietro** played violin, became musician to the court of Bavaria; pupil of his grandfather and of Kreutzer. B. Feb. 6, 1793, Bergamo; son of ALESSANDRO; d. Sept. 8, 1838, Bergamo.

Rovesciamento. *It.* ROVESCIO.

Rovescio. *It.* "By inversion"; contrary motion as in a CANON Cancrizans.

Row of Keys. MANUAL or CLAVIER.

Royal Academy of Music taught music in all branches, having in 1908 a staff of 102 professors, 20 assistants, 500 pupils, with 59 scholarships including 15 founded by Mrs. Ada Lewis Hill and 33 prizes. The principal was Sir Alexander Campbell Mackenzie, whose administration, beginning 1888 was the first that could be called successful. He was aided by a committee of management consisting of professors and a few laymen. There were departments for languages, elocution, diction, dancing, the drama, fencing, deportment, all comfortably housed in Tenterden street, London. A small subsidy is allowed by the British Government, and in connection with the ROYAL COLLEGE OF MUSIC, the Academy holds examinations in music throughout the empire, and issues diplomas. Public performances are a feature of the school year. The institution was organized 1822, under royal patronage, by an assemblage of the nobility and gentry presided over by the Earl of Westmoreland, then Lord Burghersh, and Dr. Crotch was made the first principal, an office to which Cipriani Potter, Charles Lucas, William Sterndale Bennett, and George Alexander Macfarren succeeded in turn. For many years the Academy lacked adequate financial support, small grants being allowed

by one government, and disallowed by the party next succeeding to power. In 1908 besides $2500 from the government the Academy was supported by donations, fees, and subscriptions. The president then was H.R.H. the Duke of Connaught. An earlier **Royal Academy**, founded in London 1720 and becoming extinct eight years later, raised $250,000 to guarantee Italian opera, which had been discontinued three years before. The then Duke of Newcastle was Governor of the Academy, which included most of the higher nobility among its supporters. BONONCINI and HANDEL became the directors, and many of their operas were then heard for the first time. Performances took place in the King's theatre in the Haymarket, but continued at a loss until the extraordinary success of the "BEGGAR'S OPERA" put a quietus to the Academy, which had expended the whole of the guarantee fund, and was disrupted by dissensions.

Royal Amateur Orchestral Society was founded in London, 1872 by H.R.H. the Duke of Edinburgh, later Duke of Saxe-Coburg and Gotha, who became president and leader of the orchestra. The first conductor was Sir Arthur Sullivan. For 29 years George Mount was conductor, when Ernest Ford succeeded him.

Royal Choral Society gave admirable oratorio concerts in London. In 1872 the choir founded by Charles F. Gounod and that of Sir Joseph Barnby were united under the latter's conductorship, as the Royal Albert Hall Choral Society, and the name above given was bestowed by Queen Victoria, 1888. On the death of Sir Joseph Barnby, 1896, Sir Frederick Bridge became conductor.

Royal College of Music taught music in all branches, the faculty being headed in 1908 by RANDEGGER and VISETTI, Singing; FRANKLIN TAYLOR, piano; ARBOS, and RIVARDE, violin; Sir C. V. STANFORD, composition; Sir J. F. BRIDGE, theory; with Sir Hubert PARRY as director. There were nearly 400 students, and the College had its own buildings, including a concert room, in Prince Consort Road, London. A "Patrons Fund," founded by S. Ernest Palmer, 1903, of about $140,000 is used for the encouragement of native composers. The libraries of the SACRED HARMONIC SOCIETY, and of the CONCERTS OF ANCIENT MUSIC, the latter presented by Queen Victoria, are in possession of the College. An outgrowth of the NATIONAL TRAINING SCHOOL, the College dates back to 1882. It is affiliated with the ROYAL ACADEMY OF MUSIC in the matter of examinations only. The Prince of Wales, now Edward VII, was president of the council of administration, and Sir George GROVE was the first director. In 1908 the council was headed by the Prince of Wales.

Royal Irish Academy of Music taught music in all branches, having a faculty of more than 40 in 1908 and an enrollment of nearly 500. The Academy then had an endowment of nearly $100,000, and was administered by a Board of Governors. The King is patron, the Duke of Connaught vice patron, and the Lord Lieutenant of Ireland ex officio president of the board. The professors have included Sir Robert Stewart, Joseph ROBINSON, Mrs. Fanny ROBINSON, Levey, Elsner, Bast, and Michele ESPOSITO.

Royal Society of Musicians of Great Britain distributed its income, amounting in 1908 to $15,000 for the relief of indigent musicians or their families. The members, since the union of the organization with the **Royal Society of Female Musicians** [1839–66], have been professional musicians of either sex, aided by the voluntary services of a medical and legal staff. Dr. W. H. Cummings was the honorary treasurer in 1908. The Society was founded by FESTING and WEIDEMANN, and its charter members, 1738, included HANDEL, BOYCE, C. SMITH, CAREY, COOKE, E. PURCELL, LEVERIDGE, GREENE, READING, HAYES, PEPUSCH, TRAVERS, and has since included the most eminent of British musicians.

SAMUEL COLERIDGE-TAYLOR

RICHARD STRAUSS

MAX REGER

SIR EDWARD ELGAR

JEAN SIBELIUS

Roze (Marie Hippolyte) sang sop. in opera, creating in English such important rôles as "Manon Lescaut," "Margaret," and "Helen" in Boito's "Mefistofele"; debut, Aug. 16, 1865, Paris Opéra Comique, as Marie in Heerold's opera of the same name, after having won first prize at the Paris Conservatoire. While singing in England, 1874, she married Julius Edson Perkins, an American baritone, and on his death Henry MAPLESON, making highly successful tours in America and elsewhere under his management. From 1882 until 1889 she alternated between the CARL ROSA company, the Italian opera in London and in America, then settled in Paris as a teacher, making a farewell appearance, however, at a concert given by a pupil in London, 1903. B. Mar. 2, 1846; maiden name Ponsin; add. Paris.

Ruana. East Indian instrument of the viol family.

Rubato. *It.* "Stolen, robbed," the deviation from strict time, giving one note greater and others less duration than signature calls for. The judicious use of Rubato is essential to the proper expression of most music, but its abuse is equally general.

Rübezahl. C. M. von Weber's two-act opera, to book by J. G. Rhode, was composed, 1804–6, at Breslau. Three numbers are still extant in MS. Many operas by other composers have borne this title. That of Friedrich von Flotow was first performed 1854.

Rubinelli (Giovanni Battista) sang in opera; debut in Sacchini's "Calliroe," Stuttgart, 1771, later throughout Italy and in London. B. 1753, Brescia; d. 1829, Brescia.

Rubini (Giovanni Battista) sang ten., creating many rôles for Bellini, Donizetti, and Rossini; invented the "sob" and "vibrato," both of which have been subjected to vulgar abuse ever since; possessed range from E to b' with falsetto register to f'; was "the King of Tenors" from his debut at Paris in "Cenerentola," 1825, until his retirement, 1844; first appearance in woman's rôle at Rome at 12, then member of Barbaja's company in Naples. He spent the best part of his career in Paris and London, although he occasionally made tours, such as that of 1843 with Liszt, when he received more than $10,000 for a single concert in St. Petersburg, so delighting Emperor Nicholas that he conferred on him the rank of colonel and the post "director of singing"; pupil of Don Santo, priest and organist at Adro. B. April 7, 1795, Romano, near Bergamo; d. Mar. 2, 1854, at his estate at Romano.

Rubinstein (Anton Gregorovitch) founded the ST. PETERSBURG CONSERVATORY OF MUSIC; composed the opera "DEMONIO," and in every form; was the greatest of recent pianists with the exception of Liszt; wrote on musical topics. Son of a Jewish manufacturer who had established himself in Volhynia, as a child, Rubinstein was first the pupil of his mother, who is said to have been an accomplished pianist, then of Alexander Villoing, of Moscow, under whom his progress was so rapid that his teacher introduced him at a public concert at nine in Moscow, and then took him to Paris, where in 1840 his playing aroused the admiration of Liszt and Chopin. In accordance with their advice the boy studied composition with Dehn in Berlin, together with his brother NIKOLAI, but continued to give concerts, appearing in Germany, England, and Scandinavia until 1846, when he settled in Vienna as a teacher, and made occasional concert tours of Hungary and Austria. In 1848 he returned to St. Petersburg, and for the next eight years studied, composed, and lived at ease under the patronage of Grand Duchess Helen. His earliest operas, "Dimitri Donskoi," 1852, "Die Sibirischen Jäger," 1852, "Toms der Narr," 1853, and "Hadji-Abrek," 1853, were not at first performed, but others of his works had crept into print, been well received, and when he resumed his concert tours, he was already widely known, both as a composer and pianist. A series of brilliant performances in St. Petersburg and Moscow in 1858 led to his appointment as chapelmaster

to the Imperial Court with an income for life. In 1859 he founded the Russian Musical Society, of which he became conductor, and in 1862 established the St. Petersburg Conservatory, of which he was the principal for the next five years. In reward for this important service to art he was given the Order of St. Vladimir, which raised him to the nobility. 1869–70 were spent in concert tours of Europe, then he accepted the conductorship of the Vienna Philharmonic and Choral concerts, but without wholly relinquishing his career as virtuoso. His remarkable American tour, 1872–73, brought him $40,000 for 215 concerts, and so enhanced his popularity in the New World that he was afterwards offered $125,000 for 50 concerts, but could not overcome his dread of the voyage. From 1887 to 1891 he was again at the head of the St. Petersburg Conservatory, then resided for a time in Berlin and Dresden, and again returned to Russia. It was Rubinstein's desire to be known as a composer, and he revived, or perhaps created, the form of sacred opera; but his reputation as a pianist was so great that his merit as a creative genius was not fully realized, and he was forced to give concert tours long after he had planned his retirement. His literary works include an Autobiography in celebration of his jubilee as an artist, 1889; "Die Kunst und Ihre Meister," 1892; "Erinnerungen aus 50 Jahren," and the posth. "Gedankenkorb," 1897. See biographies by MacArthur, London, 1889; Sandra Droucker, 1904; W. Baskin, N. Lissowski. B. Nov. 28, 1830; d. Nov. 20, 1894, Peterhof. The complete list of Rubinstein works is as follows: 6 little songs in low German dialect, Op. 1; 2 Fantasies on Russian themes, piano, Op. 2; 2 Melodies, piano, Op. 3; Mazurka-Fantasie, in G, piano, Op. 4; Polonaise, Cracovienne and Mazurka, piano, Op. 5; Tarentelle, in B, piano, Op. 6; Impromptu-Caprice "Homage à Jenny Lind," in A minor, piano, Op. 7; 6 songs with Russian words with piano, Op. 8; Octet in D for piano, violin, viola, 'cello, bass flute, clarinet and horn, Op. 9; Kammenoi–Ostrow, 24 portraits, piano, Op. 10; 3 pieces for piano and violin; 3 for piano and 'cello, and three for piano and viola, Op. 11; 1st Sonata, in E, piano, Op. 12; 1st Sonata in G, piano and violin, Op. 13; Fantasia in 10 numbers, "The Ball," piano, Op. 14; 2 trios in F, G minor, piano, violin and 'cello, Op. 15; Impromptu, Berceuse and Serenade piano, Op. 16; 3 String Quartets in G, C minor and F, Op. 17; 1st Sonata in D, piano and 'cello, Op. 18; 2d Sonata in A minor, piano and violin, Op. 19; 2d Sonata in C minor, piano, Op. 20; 3 Caprices in F sharp, D, E flat, piano, Op. 21; 3 Serenades F, G minor, E flat, piano, Op. 22; 6 Etudes, piano, Op. 23; 6 preludes, piano, Op. 24, 1st Concerto in E minor, piano, Op. 25; Romance and Impromptu in F, and A minor, piano, Op. 26; 9 songs to Russian words, with piano, Op. 27; Nocturne and Caprice, in G flat and E flat, piano, Op. 28; 2 Funeral Marches, one "For an Artist," in F minor, one, "For a Hero," in C minor, piano, Op. 29; Barcarolle, "Allegretto Appass." in D minor, piano, Op. 30; 6 4-part songs for male voices, Op. 31; 6 Songs from Heine, with piano, Op. 32; 6 Songs with piano, Op. 33; 13 Persian Songs, with piano, Op. 34; 2d Concerto in F, piano, Op. 35; 12 Songs from the Russian, with piano, Op. 36; Acrostique "Laura," piano, Op. 37; Suite 10 numbers, piano, Op. 38; 2d Sonata in G piano and 'cello, Op. 39; 1st Symphony in F, Op. 40; 3d Sonata in F, piano, Op. 41; 2d Symphony in C, "Ocean," Op. 42; Triumphal Overture, orchestra, Op. 43; 6 Pieces "Soirées de St. Petersburg," piano, Op. 44; 3d Concerto in G, piano, Op. 45; Concerto in G, violin and orchestra, Op. 46; 3 String Quartets, Nos. 4, 5, 6, E minor, B flat, D minor, Op. 47; 12 2-part songs from the Russian with piano, Op. 48; Sonata in F minor, piano and viola, Op. 49; 6 studies "Charakter Bilder," piano duet, Op. 50; 6 morceaux, piano, Op. 51; 3d Trio in B flat, piano and strings,

Op. 52; 6 Preludes and Fugues in free style, piano, Op. 53; Sacred Opera in 3 parts, "Paradise Lost," after Milton, Op. 54; Quintet, in F piano and winds, Op. 55; 3d Symphony, in A, Op. 56; 6 Songs with piano, Op. 57; Scena ed Aria "E dunque vero?" Sop. and orchestra, Op. 58; String Quintet in F, Op. 59; Concert Overture in B flat, Op. 60; 3 Part-songs for male voices, Op. 61; 6 Part-songs for mixed voices, Op. 62; "Die Nixe," Alto, female chorus, and orchestra, Op. 63; 5 Fables by Kriloff, Op. 64; 1st Concerto, in A minor, 'cello and orchestra, Op. 65;; Quartet in C, piano and strings, Op. 66; 6 2-part songs with piano, Op. 67; "Faust" Musical Portrait, orchestra, Op. 68; 5 Morceaux, piano, Op. 69; 4th Concerto in D minor, piano, Op. 70; 3 Morceaux, piano, Op. 71; 6 Songs for a low voice with piano, Op. 72; Fantasie in F, 2 pianos, Op. 73; "Der Morgen," cantata from the Russian for male voices and orchestra, Op. 74; 12 Pieces, "Album de Peterhof," piano, Op. 75; 6 Songs, piano and voice, Op. 76; Fantasie in E minor, piano, Op. 77; 12 Songs from the Russian, with piano, Op. 78; "Ivan the Terrible," Musical Portrait for orchestra, Op. 79; Sacred opera in one act, "The Tower of Babel," Op. 80; 6 Etudes, piano, Op. 81; Album of 6 National Dances, piano, Op. 82; 10 Songs, voice and piano, Op. 83; Fantasia, piano and orchestra, Op. 84; 4th Trio, in A, piano and strings, Op. 85; Romance and Caprice, violin and orchestra, Op. 86; Musical Portrait, "Don Quixote," orchestra, Op. 87; Theme and Variations in G, piano, Op. 88; Sonata in D, piano duet, Op. 89; 2 String Quartets, Nos. 7 and 8, G minor and E minor, Op. 90; Songs for Mignon from Goethe's "Wilhelm Meister," soli, chorus, and orchestra, Op. 91; "Hecuba" and "Hagar in the Desert," 2 scenas for con. and orchestra, Op. 92; 9 Books of miscellaneous pieces, 12 for piano, Op. 93; 5th Concerto in E flat, piano, Op. 94; 4th Symphony, "Dramatic," in D minor, Op. 95; 2d Concerto, 'cello and orchestra, Op. 96; Sextet in D, Strings, 97; 3d Sonata in B minor, piano and violin, Op. 98; Quintet in G minor, piano and strings, Op. 99; 4th Sonata in A minor, piano, Op. 100; 12 Songs, voice and piano, Op. 101; Caprice Russe, piano and orchestra, Op. 102; Set of 20 characteristic pieces, "Bal Costumé," piano, 4-hands, Op. 103; Élégie, Variations, Étude, piano, Op. 104; A series of Russian Songs, voice and piano, Op. 105; 2 String Quartets, Nos. 9, 10, A flat, F minor, Op. 106; 5th Symphony, in G minor, in memory of the Grand-duchess Hélène Paulowna, Op. 107; 5th Trio in C minor, piano and strings, Op. 108; Soirées Musicales, piano, Op. 109; Eroica, Fantasia, piano and orchestra, Op. 110; 6th Symphony, A minor, Op. 111; "Moses," a Biblical opera in 8 tableaux, Op. 112; Concertstücke, piano and orchestra, Op. 113; Aristichon, piano, Op. 114; Songs, Op. 115; Concert-overture, "Anthony and Cleopatra," Op. 116; Christus, Biblical Opera, Op. 117; 6 soli, piano, Op. 118; Suite in E flat for orchestra, in six movements, Op. 119. Without opus numbers: the symphonic poem "Russij," Moscow, 1882; Ouverture solennelle with organ, orchestra, and chorus (posth.); Barcarolles in A minor, G and C minor; transcription of March from Beethoven's "Ruins of Athens," for piano; "Valse Caprice," E flat, "Ungarische Phantasie," "Russische Serenade," "Phantasie," three Morceaux Caracteristiques, 6 Preludes, Cadenzas to Beethoven's Concertos, Cadenzas for Mozart's D minor Concerto, all for piano; the dramatic works, in addition to those already noted, "Mest" or "Die Rache," 1858, St. Petersburg; "Die Kinder der Haide," 5 acts, Vienna, 1861; "Feramors," based on "Lalla Rookh," 3 acts, Dresden, 1863; "Die Makkabäer," 3 acts, Berlin, 1875; "Nero," 4 acts, Hamburg, 1879; "Kalashnikov Moskovski Kupets" or "Der Kaufmann von Moskau," St. Petersburg, 1880; "Die Rebe" or "La Vigne," 1882; "Sulamith," Hamburg, 1883; "Unter Räubern," 1 act, Hamburg, 1883; "Der Papagei," 1 act, Hamburg,

1889; "Gorjushka" or "Die Kummervolle," St. Petersburg, 1889. **Nicholas** founded the Russian Musical Society of Moscow, 1859, and the Moscow Conservatory of Music, 1864, and managed and conducted both during life; composed "Scène du bal polonaise," Op. 17, etc.; taught and played piano; pupil of Kullak and Dehn, Berlin. B. June 2, 1835; brother of ANTON; d. Mar. 23, 1881, Paris.

Rübner (M. Cornelius) became prof. of music, Columbia University, on the retirement of Dr. MACDOWELL, a post he filled in 1908; composed, conducted, played piano; pupil of Copenhagen and Leipsic conservatories and of Hartmann, Reinecke, Rubinstein and Liszt. Published works include: Concerto for violin, E minor, Op. 30; "Praktische Fingerübungen für Pianoforte," "Prinz Ador," a tanzmärchen in three acts, six lieder for male quartette, five lieder for mixed choir, Op. 11; the symphonic poem "Friede, Kampf und Sieg"; "Kaiserlied," Op. 21, No. 1. B. Oct. 26, 1855, Copenhagen; add. New York.

Ruckers (Hans) made harpsichords in Antwerp and founded that celebrated family which for nearly a hundred years, beginning 1579, made the best instruments of this class in the world. Son of Francis Ruckers of Mechlin, Hans, known as **De Oude** or "the Elder," became an expert at building and tuning organs, and it is believed that he was the first to have applied the organ mechanism of stops and registers to the HARPSICHORD in order to obtain variety of timbre, piano and forte. It is certain that his instruments show the addition of the octave string, that he was first to fasten the strings to hitch pins on the soundboard, and to add a second keyboard or manual. Instrument makers in those days were required to be artists as well as artisans, and in 1575 HANS was admitted to the guild of St. Lucas, Antwerp, as "clavisinbalmakerre." In the same year he married Naenken Cnaeps. In 1908, 20 of his instruments were still in existence, all highly prized because of the exceptional beauty of their workmanship, and their exquisite decorations. They are dated 1590 to 1612. B. about 1555, Mechlin; d. after 1614. **Hans de Jonge** or "the Younger" was like his father, HANS, an expert in organ building and tuning, as well as in harpsichord making. Thirty instruments bearing his trademark were extant in 1908, dated 1617 to 1642. Baptized Jan. 13, 1578; m. Marie Waelrant, Nov. 16, 1604; d. about 1642. **Andries de Oude** made harpsichords prized equally with those of his father, HANS DE OUDE, and his brother HANS DE JONGE; 36 of his instruments in 1908 were dated 1610 to 1651. B. 1579; d. after 1651. **Francis** and **Anthony**, sons of HANS DE OUDE, may have been employed by the other members of the family, but their names do not appear as makers. **Andries de Jonge** made harpsichords, of which four surviving specimens are dated 1655 to 1659. B. about 1607; m. Catherina de Vriese, 1628. **Christopher**, who may have been a priest, made harpsichords, but the two specimens known in 1908 were undated.

Rückfall. *Ger.* BACK-FALL or GRACE.

Rückpositiv. *Ger.* Back-choir organ.

Rückung. *Ger.* SYNCOPATION.

Rudersdorff (Hermine) sang sop. in opera and concert, debut in the Leipsic production of Mendelssohn's "Lobgesang," June 25, 1840, appearing as "Donna Anna," "Constance," "Agatha," "Fidelio," at Drury Lane, at the Boston (Mass.) festivals of 1871–72, then settled in Boston as teacher, numbering Emma THURSBY and others among her pupils. B. Dec. 12, 1822, Ukraine; daughter of Joseph, a violinist; m. Prof. Dr. Küchenmeister, Frankfort, 1844; was the mother of Richard Mansfield, the actor; d. Feb. 26, 1882, Boston.

Ruddigore. Sir Arthur Sullivan's two-act comic opera, to book by W. S. Gilbert, was first performed Jan. 22, 1887, at the London Savoy Theatre.

Rudhall (Abraham) was famous as a bell maker in Gloucester, Eng.

His business was carried on by Abraham, Jr., b. 1657, Gloucester; d. Jan. 25, 1736, Gloucester, **Abel, Thomas, and John**, and by 1774, the house had cast 3594 bells for English churches.

Rudolph Johann Joseph Ranier (Archduke of Austria) was the pupil, friend, and patron of Beethoven; protector of the Gesellschaft der Musikfreunde; composed Forty Variations to a Theme by Beethoven, dedicated to that composer, sonata for piano and clarinet, variations on a theme by Rossini; became Cardinal Prince-Bishop of Olmutz. B. Jan. 8, 1788, Florence; son of Leopold of Tuscany and Maria Louisa of Spain; d. July 24, 1831, Baden, near Vienna.

Rudorff (Ernst Friedrich Karl) composed symphony in B flat, Op. 31; symphony in G minor, 1891; overtures, songs, piano music; founded the Bach Verein, 1867, while professor at Cologne Conservatory; became prof. of piano, Berlin Hochschule, 1869; conducted the Stern Singing Society, Berlin, 1880–90; played piano; pupil of Bargiel, Clara Wieck-Schumann; of Ries, Hauptmann, and Reinecke. B. Jan. 18, 1840, Berlin; add. Berlin.

Rueckauf (Anton) composed the successful opera, "Die Rosenthalerin," Dresden, 1897, a violin sonata, piano quintet, five Minnelieder of Walther von der Vogelweide; played piano; pupil of Proksch Institute and Prague Organ School. B. Mar. 13, 1855, Prague; d. Sept. 19, 1903, Schloss Alt-Erlaa.

Ruegger (Elsa) played 'cello, touring Europe and America in concert; prize pupil of Jacobs and Anna Campowski at the Lucerne Conservatory at 13. B. Dec. 6, 1881, Lucerne; add. Lucerne.

Rüfer (Philip R.) composed the operas "Merlin," Berlin, 1887; "Ingo," 1896; three overtures, Symphony in F; conducted at Essen, then taught piano, Stern, Kullak, and Schwarwenka conservatories, Berlin; pupil Liège Conservatory. B. Liège, 1855; add. Berlin.

Ruffo (Vincenzo) composed masses and other church music, madrigals; was chapelmaster Verona and Milan cathedrals; publications dated 1539 to 1592.

Ruggieri (Francesco il Per) made violins at Cremona, and was the father of a family of instrument makers. His violins were dated from 1668 to 1720. **John Baptist** "il Buono" made violins; pupil of Nicholas Amati; was considered the best workman of the family. **John Baptist** made violins 1700 to 1725; probably son and pupil of FRANCESCO. **Peter** made violins 1700 to 1720; probably son and pupil of FRANCESCO. Other craftsmen of the name were **Vincenzo** and **Guido**. Ruggieri instruments in general were modeled on the Amati, and are often sold as such.

Ruhepunkt, Ruhezeichen. *Ger.* Pause.

Ruhig. *Ger.* Tranquil, quiet, calm.

Ruins of Athens. Ludwig van Beethoven's music to the nachspiel by Kotzebue was composed for the opening of a new theatre in Pest, and consisted of an overture and eight numbers (1812).

Rule. *Old Eng.* A line of the staff.

Rule, Britannia! Dr. Arne's music to the song which has been Great Britain's "political hymn" was first made known in his masque "Alfred," performed at Clifden House, Maidenhead, Aug. 1, 1740, in celebration of the accession of George I to the throne. The authorship of the music has been claimed for Mallet, who (with Thomson) furnished the libretto, and for Handel, but apparently without justification.

Rule of the Octave. Rules by which harmonies were built up on the tones of the diatonic scale, each of which was used as the lowest tone in chords of simple harmonies. The rule was taught as a formula to enable students to memorize such harmonies as each tone was capable of.

Rullante. *It.* "Rolling," as Tamburo. Drum roll.

Rumford (R. Kennerly) sang bar. rôles in London concerts; studied in Frankfort, Berlin, Paris. B. Sept. 2, 1871, London; m. Clara BUTT, 1900; add. London.

Rummel (Christian Franz Friedrich Alexander) composed a four-hand piano sonata, Op. 20; for military band and solo clarinet; wrote piano method; was bandmaster, clarinetist and pianist; pupil of Abbé Vogler. B. Nov. 27, 1787, Brichsenstadt, Bavaria; d. Feb. 13, 1849, Wiesbaden. **Josephine** played piano to the court of Wiesbaden. B. May 12, 1812, Manzanares, Spain; daughter of C. F. F. A.; d. Dec. 19, 1877. **Joseph** made more than 2000 arrangements and transcriptions of operas, etc.; chapelmaster to Prince von Oldenburg; lived in Paris, London, Berlin. B. Oct. 6, 1818; son of C. F. F. A.; d. London, Mar. 25, 1880. **Franziska** was court singer at Wiesbaden, retiring on her marriage to Peter Schott the publisher. B. Feb. 4, 1821, Wiesbaden; pupil of her father, C. F. F. A. **August** played piano, pupil of his father, C. F. F. A., but went into trade in London. B. Jan. 14, 1824; d. London, Dec. 14, 1886. **Franz** played piano, touring America and Europe successfully; taught at Brussels Conservatory, where he had been a prize pupil under Brassin, later at the Stern Conservatory, Berlin. B. Jan. 11, 1853, London; son of AUGUST; d. May 2, 1901, Berlin.

Run. Scales or succession of notes rapidly played, or if vocal sung to one syllable; ROULADE.

Runciman (John F.) wrote biographical study of Purcell; "Old Scores and New Readings"; criticism in London "Saturday Review"; edited "The Chord," the "Musicians' Library"; correspondent New York Musical Courier and Boston "Musical Record." B. 1866, Eng.; add. London.

Rungenhagen (Carl Friedrich) composed four operas, three oratorios, chamber music, etc.; was director Berlin Singakademie. B. Sept. 27, 1778; d. Dec. 21, 1851, Berlin.

Running. Faint sound produced in organ by air escaping from defective pipes or valves.

Ruollo. *It.* "Roll"; Italian dance or valse.

Russell (Henry) composed "A life on the ocean waves," "Woodman spare that tree," "Cheer, boys, cheer," and other popular songs, in all more than 800; played organ, Rochester, N. Y. Pres. church; wrote "L'amico dei cantanti," a book on singing; and "Cheer, boys, cheer," reminiscences; gave entertainments in London with Charles Mackay; pupil of Rossini in Naples; settled for a time in Canada, 1833. B. Dec. 24, 1812, Sheerness, Eng.; d. Dec. 8, 1900, London.

Russell (William) composed the oratorios "Deliverance of Israel," "Redemption," "Job"; a mass in C minor, 20 dramatic pieces for Sadler's Wells, glees, songs, odes; played organ, London churches; pupil of Cope, and of his father, an organist and organ builder. B. Oct. 6, 1777, London; d. Nov. 21, 1813.

Russlan I Lioudmilla. Michail Ivanovitch Glinka's five-act Russian opera, to book based on Pushkin's poem, was first performed, Nov. 27, 1842, at St. Petersburg.

Russian Bassoon. Military instrument of deep pitch.

Russian Horn Band. Horn players, each of whom sounds a single note. Such an organization, composed of serfs on the estates of Prince Narischkin, numbering 37, and capable, therefore, of a range of three octaves with all semitones, was drilled four years by the Bohemian J. A. Maresch, and entertained the Russian Imperial Court, 1755.

Rust (Friedrich Wilhelm) composed 48 piano sonatas, variations, violin solos, including a D minor sonata and a sonata for the E string, anticipating that of Paganini; operas, church music, etc.; played the whole of the "Wohltemperirtes Clavier" at 13; pupil of his brother, **Johann Ludwig Anton,** who had played violin under J. S. Bach at Leipsic; then of Friedmann and Emmanuel Bach for composition and organ, and of the Bendas, Hoechke, Tartini, and Pugnani for violin. B. July 6, 1739, Wörlitz, Dessau; m. **Henriette Niedhart,** the singer and his pupil; d. Mar. 28, 1796. **Wilhelm Karl** taught music; pupil of his parents FRIEDRICH WILHELM and HENRIETTE

NIEDHART, and of TÜRK; praised by Beethoven for his interpretations of Bach. B. April 20, 1787, Dessau; d. April 18, 1855, Dessau. **Wilhelm** became cantor of the Leipsic Thomasschule, 1880, in succession to Richter; edited many works for the Bach Gesellschaft, composed 33 works for voice and piano; played violin, piano, and organ; taught theory, Stern Conservatory, from 1870 until his appointment, 1878, as organist to the Leipsic Thomaskirche. B. Aug. 15, 1822, Dessau; nephew of WILHELM KARL; d. May 2, 1892, Leipsic.

Rusticano, Rustico. *It.* Rustic.

Rutherford (David) published music in London from 1745, and probably wrote "The Fiddle remodel'd," etc., and "The art of playing on the violin," which he issued about 1750. The business was continued by **John** until about 1783.

Rutscher. *Ger.* "Slider"; gallopade.

Ruy Blas. Felix Mendelssohn's overture and chorus of sops. for Victor Hugo's play were first performed Mar. 11, 1839.

Ryan (Michael Desmond) wrote songs, opera books, criticisms for many London publications, including the "Morning Post," "Morning Chronicle," "Court Chronicle," "Morning Herald," and the "Standard." B. Mar. 3, 1816; d. Dec. 8, 1868, London.

Rymour. *Old Eng.* Minstrel or bard.

Rythm. *F.* RHYTHM.

S. is the abbreviation of Segno, the sign employed in NOTATION to indicate the length of a repeat; SENZA, "without"; SINISTRA, "left," as **Manu**, with the left hand; SOLO, "alone," as **Voce**, voice alone; SORDINO "mute," or damper pedal; SUBITO, "turn," as **Volti**, turnover quickly. S.S. means "without dampers or mutes."

Saar (Louis Victor Franz) taught theory National Conservatory and College of Music, New York; and in 1908, Cincinnati College of Music; composed for piano; wrote criticism; pupil of Rheinberger and Abel, Munich Conservatory, later of Brahms; captured Mendelssohn composition prize, 1891, with piano suite and songs. B. Dec. 10, 1868, Rotterdam; add. Cincinnati.

Sabbatini (Galeazzo) composed "Sacrae Laudes," Venice, 1626, madrigals, church music; wrote on theory "Regola facile e breve per sonare sopra il basso continuo," etc., 3d ed., Rome, 1669; chapelmaster of Pesaro.

Sabbatini (Luigi Antonio) was chapelmaster of S. Antonio, Padua, for 23 years from 1786, during which period he composed much excellent church music; wrote "Trattato sopra le fughe musicali," etc., and other works on theory; Franciscan monk and in earlier life chapelmaster at SS. Apostoli, Rome. B. Albano Laziale, 1732; d. Jan. 29, 1809, Padua.

Sabbatini (Pietro Paolo) composed church music, Villanelle; taught, was chapelmaster of the "Archiconfraternita della morte et oratione di Roma," 1628, and also of the church of S. Luigi de' Francesi. B. Rome.

Sabeca. *Heb.* Probably a large harp, although translated in the revised version of the Bible "sackbut."

Sabot. *Fr.* Stud disk in double action harps, operated by pedal; fiddle.

Saccade. *Fr.* Strong pressure of bow by which several strings of a violin are made to sound together.

Sacchini (Antonio Maria Gaspare) composed the opera "Oedipe à Colone," performed 583 times between 1787 and 1844 at the Paris Académie, and first performed April 4, 1786, at Versailles; died of grief because Queen Marie Antoinette delayed its promised production under court auspices. Son of a Neapolitan fisherman, Sacchini was singing one day when Durante chanced to hear him. Durante had him entered at the Conservatory di San Onofrio, where he studied with Niccolo Forenza, Gennaro Manna, and Durante himself, producing the intermezzo "Fra Donato," while yet a student. In 1762 he composed the successful opera

"Semiramide" for the Argentina Theatre, Rome, which was followed by "Alessandro nelle Indie," Venice, 1769; "Scipione in Cartagena," "L'Eroe cinese," Munich, and "Calliroe," Stuttgart, "Cid," "Tamerlano," "Lucio Vero," and "Nitetti e Perseo," London, 1773–74. In 1782 he settled in Paris, where his "Isola d'Amore" (La Colonie), "Olimpiade," "Rinaldo," and "Dardanus" were presented. In all he composed more than 40 operas, 21 sacred works, including masses, oratorios, two symphonies in D, and much chamber music. B. July 23, 1734, Pozzuoli; d. Oct. 7, 1786, Paris.

Sachs (Hans) composed melodies; wrote 4000 poems, 1700 stories, 200 dramatic pieces; was chief of the MEISTERSINGERS, and the cobbler hero of Wagner's opera of that name. B. Nov. 5, 1494, Nuremberg; d. Jan. 19, 1576.

Sackbut. Ancient instrument with slide, like the TROMBONE, probably originating in Spain, early in 14th century, although believed a Roman invention. The instrument called sackbut in the English Bible was really the SABECA.

Sackpfeife. *Ger.* BAGPIPE.

Sacred Harmonic Society was an organization of British amateurs founded in London, 1832, and gave concerts and oratorios conducted by Joseph Surman and Sir Michael Costa, Sir Charles Hallé, and W. H. Cummings, finally disbanding, 1888. A valuable library had been accumulated, now the property of the ROYAL COLLEGE OF MUSIC.

Sacring Bell. SANCTUS BELL.

Sadlers Wells was a place of public entertainment at Pentonville, London, from 1699, at which many open air concerts and musical entertainments of a lighter order were given. In 1908 its theatre was used as a music hall, or for "vaudeville purposes."

Safonoff (Wassilly) directed the NATIONAL CONSERVATORY OF MUSIC and conducted the PHILHARMONIC SOCIETY, New York. Pupil of LESCHETIZKY and Zaremba, he entered the St. Petersburg Conservatory, 1881–85, where he won the gold medal, and taught at Moscow, where he became director of the conservatory, 1889–90, thereafter devoting himself chiefly to conducting. On settling in the United States, he abandoned the use of the baton, conducting with the hands only. B. Feb. 6, 1852, Istchóry, Russian Caucasus; add. New York.

Saint-Amans (L. Joseph) composed dramatic pieces; conducted at Brussels. B. 1749, Marseilles; d. 1820, Paris.

Saint-Aubin (Jeanne Charlotte Schroeder) became a favorite singer at the Italian opera in Paris; debut as child actress at nine before Louis XV, as a singer, 1786, retiring 1808. B. Dec. 9, 1764; d. Sept. 11, 1850, Paris. **Jean Denis** composed; played violin. B. 1783, Lyons; son of J. C. S; d. 1810, Paris. **Cecile** created many rôles in works of Nicolo Isouard; at first an actress, later pupil Paris Conservatoire, stage name Mme. Duret. B. 1785, Lyons, daughter of J. C. S.; retired, 1820. **Alexandrine** created the name part in Isouard's "Cendrillon," 1810, Theatre Feydeau, Paris. B. 1793, Paris; daughter of J. C. S.; retired 1812.

Saint-Georges, Marquis de, (Jules Henri Vernoy) wrote 120 opera libretti, often in collaboration with Halévy, the best-known of his books still in repertoire being that to Donizetti's "FILLE DU REGIMENT." B. 1801, Paris; d. Paris, Dec. 23, 1875.

Saint-Georges ("Chevalier de") composed and played violin. B. 1745, Guadeloupe; mulatto; d. about 1800.

Saint-Huberty (Antoinette Cécile) sang in opera, making her greatest success in the name part of Piccinni's "Didon." She secretly married, as her powers had begun to wane, Count d'Entraigues, Lausanne, 1790, a royalist who was imprisoned for his activities in Milan, 1797, by Napoleon Bonaparte. In some manner the singer effected her husband's release, and he acknowledged her as his wife, while Louis XVIII gave her the Order of St. Michel for her service in rescuing

political papers belonging to her husband at the same time. The Count and his wife were then employed a while in the Russian and English secret service, and both were murdered, July 22, 1812, at Richmond, by their servant, who is said to have been a spy employed by Fouché, French minister of police. B. Toul, about 1756; daughter of Clavel, an operatic manager.

Sainton (Prosper Philip Catherine) composed two concertos and other violin pieces; played violin, touring Europe with success, then teaching in the Toulouse Conservatory, and afterwards leading at Covent Garden many important British festivals, and teaching, Royal Academy of Music; pupil of the Paris Conservatoire under Habeneck, where he won first prize, 1834. B. June 5, 1813, Toulouse; d. Oct. 17, 1890. **Charlotte Helen Dolby** sang con. with much success in concerts; composed the cantatas "Legend of St. Dorothea," "Story of the Faithful Soul," "Florimel"; taught singing; pupil Royal Academy of Music. B. May 17, 1821, London; m. P. P. C., 1860; d. Feb. 18, 1885.

St. Patrick's Day is the name of an Irish melody first played, so far as history relates, by Irish pipers at the Battle of Fontenoy, May 11, 1745. In 1810 Moore wrote the verses beginning "Tho' dark are our sorrows" to this tune, which was published the following year in the fourth number of his Irish melodies.

St. Petersburg possesses a splendid opera house, where performances of Italian works have been supplemented within the past few years by many Russian operas, the works of native composers; is the seat of the **Russian Imperial Musical Society**, founded by Anton Rubinstein, which controls all music institutions of the official class in Russia, and from the first had members of the Imperial family among its governors. Subject to the control of this society was the **St. Petersburg Conservatory**, founded by Anton Rubinstein, 1862. Since 1896 this institution has occupied the building on Theatrical Square presented by the Emperor Alexander III, which houses class rooms, a large musical library, a large and smaller concert halls, the Glinka and Rubinstein museums, a church, offices, dining-rooms for pupils and dormitories for officials, and general offices. The revenues are derived from the rental of the concert rooms, gifts from wealthy patrons, fees, of which the highest is 250 roubles per annum, and an allowance of 15,000 per annum from the government. Music is taught in four main branches: Piano and Organ; Orchestral Instruments; Singing and Theory, including a class of "chef d'orchestre." Theory, Solfège, Harmony, Form, History of Music, Instrumentation, and Æsthetics are obligatory on all students, and there are special classes in Italian, declamation, plastic art, scenery. For singers a study of the anatomy and physiology of the throat is obligatory. There are two orchestras, one for concerts, the other for the instruction of younger students, a choir, and several classes in quartette and other ensemble. A gymnasium is attached to the Conservatory, where children may enter at nine and acquire the general education, without which no diploma can be won, however proficient the person may be in music. A council of professors governs the Conservatory and elects the director for a term of three years. The students annually elect their "magors," by whom they are in direct connection with the director and inspector. Participation in students' recitals, which are given weekly, and, like the examinations, are in public, is obligatory. Diplomas are awarded after examinations, and there are gold and silver medals and a piano given annually by Schoeder in memory of Anton Rubinstein. In 1908 there were 1200 students. A. C. GLAZOUNOV was the director, S. T. Gabel, inspector, N. A. Sokoloff, secretary, D. K. Djiorgooly, intendant, A. Fribus, librarian; assistant inspectors, Abramicheff, Kurotchkin. The faculty then consisted of: *Piano:* M. Abramicheff, Mrs. Benoit, Mrs. Barinoff, Boroffka, Brik, Bistroff, Venzel, Mrs. Vengeroff, Vin-

kler, Gubizky, Gelever, Demiansky, Doobassoff, Miss Daugovett, Mrs. Annette ESSIPOFF, Miss Kalantaroff, Miss Kuskoff, Lavroff, Mrs. Malosemoff, Medem, Minlashevsky, Nosdrin, Poletica, Miss Ossovsky, Mrs. Rosanoff, Romanoff, Miss Sergeieff, Mrs. Zurmühlen, Stein, Eckstein. *Organ:* Prof. Homilius. *Harp:* Mrs. Walter-Kühne, Mrs. Zabel-Rashat. *Violin:* Mr. Auer, Kolakovsky, Kruger, Nalbandian, Korguieff. *Viola:* Resvezoff. *'Cello:* Mr. Verjbilowitsch, Seifert, Alois. *Bass:* Jdanoff. *Flute:* Stepanoff. *Oboe:* Schubert, Gedde. *Clarinet:* Braker. *Bassoon:* Kotte. *Trumpet:* Gordon, Johannson. *Horn:* Pojaroff, Tamm. *Wind Instruments:* Amantink. *Trombone:* Turner, Wolkoff. *Singing:* Mrs. Irezky, Zwanziger, Mrs. Ferni-Giraldoni, Mrs. Gladky, Mrs. Leschetizky, Mrs. Jerebzova-Andreieff, Gabel, Ivanoff, Smolensky, Redroff, Choapronnikoff. *Scenery:* Palecek. *Italian:* Signora Cataliotti. *Declamation:* Ridal. *Plastic:* Presniakoff. *Anatomy and physiology of the throat:* Dr. Meittrowitsch. *Theory of Composition:* RIMSKY-KORSAKOFF, Solovieff, Laidoff. *Obligatory Theory:* Sachetty, Pusirevsky Petroff, Vitol, Sokoloff, Kalafati, Voiacek, Marenitsch. *Orchestral and leading class:* Tcherepnin. *Quartettes:* Auer, Verjbilowitsch, Alois. *Ensemble:* Verjbilowitsch, Alois Glazounow. *Choir:* Tcherepnin.

Saint-Saëns (Charles Camille) composed the sacred opera "SAMSON ET DELILA," frequently sung as oratorio, "Suite Algérienne" for orchestra, the symphonic poems "Le Rouet d'Omphale," "Phäeton," "Danse macâbre," "La jeunesse d'Hercule," five symphonies; played organ at the Madeleine, Paris, 1858–77; taught, toured as piano virtuoso; wrote on music. At five Saint-Saëns could play Grétry's scores, having been taught piano from infancy by his grandmother, and at seven he began the study of piano with Stamaty and harmony with Maleden, made his debut as a concert pianist at 11, and at 12 was enrolled at the Paris Conservatoire, where he studied with Benoist and Halévy. At 16 the Société de Sainte Cécile produced his first symphony. Two years later, or in 1853, he became organist at Saint-Méry and piano teacher at Niedermeyer's school. Thereafter his career as composer and pianist was one of continued success, his frequent tours taking him to all parts of Europe, and often through Northern Africa. He was an occasional contributor to "La Renaissance," "L'Estafette," and "Le Voltaire," and his collected essays were published as "Harmonie et Mélodie," Paris, 1885, and were followed by "Essai sur les lyres et cithare antique," 1902, and "Portraits et Souvenirs," 1903. Commander of the Legion of Honor, Dr. Mus. Ox.; member of the Institut since 1881, he was greatly honoured abroad, and his golden jubilee as an artist was celebrated publicly in Paris, June 2, 1896. Works to be noted are: symphony in E flat, Op. 2; Mass for soli, choir, organ, and orchestra, Op. 4; Tantum Ergo, 8-part, choir and organ, Op. 5; Oratorio de Noël, Op. 12; quintet in A minor, piano and strings, Op. 14; "Les noces de Prométhée," prize cantata, International Exhibition, 1867, Op. 19; violin concerto, A minor, Op. 20; piano concerto in G minor, Op. 22; introduction and rondo, violin and orchestra, Op. 28; piano concerto in B flat, Op. 29; the opera "La Princesse Jaune," Opéra Comique, June 12, 1872; sonata for piano and 'cello, C minor, Op. 32; quartet for piano and strings, B flat, Op. 41; Psalm xix, for soli, choir, and orchestra, Op. 42; Allegro appassionato, piano and 'cello, Op. 43; piano concerto, C minor, Op. 44; the biblical opera "Le Déluge," Op. 45; "Les Soldats de Gédéon," for double male chorus à capella, Op. 46; requiem, soli, choir, and orchestra, Op. 54; symphony, A minor, Op. 55; "La lyre et la harpe," soli, choir, and orchestra, Op. 57; violin concerto in C, Op. 58; violin concerto in B minor, Op. 61; "Une nuit à Lisbonne," barcarolle for orchestra, Op. 63; Jota Aragonese for orchestra, Op. 64; septet for piano strings and trumpet, Op. 65; "Hymne à Victor Hugo," orches-

tra and chorus, Op. 69; "Rhapsodie d'Auvergne," piano and orchestra, Op. 73; "Saltarelle," male choir à capella, Op. 74; sonata for violin and piano, D minor, Op. 75; Wedding cake caprice-valse for piano and strings, Op. 76; polonaise, two pianos, Op. 77; symphony for orchestra, organ, and 4 hands, piano, C minor, Op. 78; caprice for piano and wind instruments, Danish and Russian airs, Op. 79; Souvenir d'Italie, piano, Op. 80; Albumblatt for 4 hands, piano, Op. 81; "La fiancée du Timbalier" (v. Hugo), voice and orchestra, Op. 82; Havanaise, violin and piano, Op. 83; "Les Guerriers," male chorus à capella, Op. 84; "Les cloches du soir," piano, Op. 85; "Pas redoublé," 4 hands, piano, Op. 86; Scherzo for two pianos, Op. 87; Africa, fantasie for piano and orchestra, Op. 88; piano suite, Op. 90; Chant saphique, 'cello and piano, Op. 91; trio for piano and strings, E minor, Op. 92; Sarabande et Rigaudon, for orchestra, Op. 93; Concertstück for horn, Op. 94; fantasie for harp, Op. 95; Caprice Arabe, two pianos, Op. 96; Thème varié for piano, Op. 97; Hymne à Pallas Athene, sop. and orchestra, Op. 98; three preludes and fugues for organ, Op. 99; Souvenir d'Ismailia, piano, Op. 100; Fantasie for organ, Op. 101; sonata for violin and piano, E flat, Op. 102; piano concerto in F, Op. 103; Valse Mignonne, piano, Op. 104; Berceuse for 4 hands, piano, Op. 105; 25 motets, songs, and part-songs; Coronation march for King Edward VII; the operas "Le timbre d'Argent," 4 acts, Théâtre Lyrique, Feb. 23, 1877; "Étienne Marcel," 4 acts, Feb. 8, 1879, Lyons; "HENRI VIII," Paris Opéra, Mar. 5, 1883; "Proserpine," Opéra Comique, Mar. 16, 1887; "Ascanio," Paris Opéra, Mar. 21, 1890; "Phryné," May, 1893; "Frédégonde" (completed for Guiraud), 1895; "Les Barbares," 1901; "Parysatis," Béziers, 1902; "Andromaque," 1903; "Hélène," 1 act, Monte Carlo, Feb. 18, 1904; "L'Ancêtre," Feb. 24, 1906, Monte Carlo; the two-act ballet, "Javotte," Lyons and Brussels, 1896; incidental music to "Antigone," "Déjanire," and "Le Malade Imaginaire." B. Oct. 9, 1835, Paris; add. Paris.

Saite. *Ger.* "String."

Saitenhalter. *Ger.* Tailpiece.

Saiteninstrument. *Ger.* Stringed instrument.

Sala (Nicola) wrote "Regole del contrappunto prattico," 3 vols., 1794; composed the operas "Vologeso," "Zenobia," "Merope," the oratorio "Giuditta," and church music; pupil and later master of the Conservatorio della Pietà de' Turchini, Naples. B. 1701, Benevento, Naples; d. 1800, Naples.

Salaman (Charles Kensington) helped found the Musical Society of London, of which he was secretary, 1858–65, and the Musical Association, of which he was secretary until 1877; composed songs, church and synagogue music; taught, lectured, wrote on music, played piano; pupil Royal Academy of Music. B. Mar. 3, 1814, London; d. June 23, 1901, London.

Salamanie. Oriental flute.

Salammbo. Ernest Reyer's three-act opera, to book by Du Locle, was first performed Feb. 9, 1890, at Brussels.

Sale (François) composed; sang ten., Belgium, 16th century.

Sale (John) became lay clerk, St. George's, Windsor, 1766. B. Mar. 19, 1734, Gainsborough; d. Oct. 2, 1802, Windsor. **John** sang bass, Concert of Ancient Music, 30 years; was secretary of Catch Club and conductor Glee Club, for both of which he composed; sang St. George's, Windsor, as boy chorister, later gentleman of Eng. Chapel Royal. B. 1758, London; son of JOHN; d. Nov. 11, 1827, London. **John Bernard** sang sop. in boyhood at St. George's, Windsor, later bass, Eng. Chapel Royal, of which he became organist, 1838; composed; taught music to Princess Victoria, 1826. B. June 24, 1779, Windsor; son of the second JOHN; d. Sept. 16, 1856, Westminster. **George Charles** became organist, St. George's Church, Hanover Square, London; pupil of his father, the second JOHN. B. 1796, Windsor; d. Jan. 23, 1869.

Saleza (Albert) sang ten. in opera,

debut Paris Opéra Comique, 1888, later in Covent Garden, London, Metropolitan Opera House, New York, and the Paris Opéra; prize pupil, Paris Conservatoire. B. 1867, Bruges, Bearn; add. Paris.

Salicional, Solcionell, Salicet. Organ stop of 8-ft. pitch imitating the willow (salix) pipe, and sometimes substituted for the Dulciana.

Salieri (Antonio) served the court of Vienna 50 years as composer and chapelmaster; was the friend of Haydn and Beethoven and teacher of Schubert and Beethoven, but the enemy of Mozart, whom he was wrongfully said to have poisoned; composed the highly successful opera buffa "La Grotto di Trofonio," Paris, 1785, "Axur, Rè d'Ormus" ("Tarare"), Paris, 1787, and in all two French, 37 Italian and four German operas, five masses, a requiem, "La Passione di Gesù Cristo," and other church music. In early life a protégé of Chapelmaster Gassmann, who took him to Vienna and paved the way for his success, Salieri repaid this kindness by educating Gassmann's two daughters for the stage. For the 24 years ending 1790 Salieri was conductor of the court opera, and in that capacity visited many imperial cities, winning the admiration of Gluck, who suggested him as the composer to carry on his ideas of reform, and gained him the commission to compose for the Académie de Musique. "Les Danaïdes," the first work produced for Paris, 1784, was announced as the joint composition of Gluck and Salieri, but on its pronounced success, Glück announced that the credit was solely due Salieri. "Die Neger," Vienna, 1804, was Salieri's last dramatic work, and thereafter he devoted himself to religious and instrumental compositions. His golden jubilee as a Viennese was celebrated in 1816, when he received the gold medal of honour from the municipality. For many years he was conductor of the Vienna Tonkünstler Verein, and he aided in the foundation of the Vienna Conservatory. B. Legnago, Verona, Aug. 19, 1750; d. May 7, 1825, Vienna.

Salii were priests of Mars who sang and danced in procession through the streets in annual festivals honouring their god.

Salimbene (Fra) wrote a "Cronaca" (diary) giving much valuable information on music and musicians of his generation; Minorite monk of Parma, 13th century.

Salmo. *It.* Psalm.

Salmon (Mrs. Eliza Munday) sang sop. in English festivals and concerts; debut, 1803, in the oratorios of John Ashley, her teacher, until 1825, when she lost her voice through alcoholism. B. 1787, Oxford; m. the second JAMES, Feb. 11, 1806; on his death m. Rev. Mr. Hinde; d. June 5, 1849. **James** sang Eng. Chapel Royal from 1789. D. 1827. **James** played organ, St. Peter's, Liverpool, 1805–13; m. ELIZA MUNDAY; enlisted in British Army. Son and pupil of JAMES; d. West Indies. **William** sang Eng. Chapel Royal. B. 1789; son of JAMES, SR.; d. Jan. 26, 1858.

Salmon (Thomas) invented what he considered a simplification of the clefs in NOTATION, which involved him in controversy with Matthew Lock; lectured and wrote on music. B. June 24, 1648, Hackney; d. Mepsal, 1706.

Salo, da (Gasparo di Bertolotti) made violins in Brescia remarkable for powerful tone, although most of those still extant are too small to be of practical use, tenors and doublebasses which have never been surpassed, set the model for GUARNERIUS and other famous makers of later years; taught MAGGINI; was among the first instrument makers to differentiate between the viol and violin patterns. Son of the painter Francesco di Bertolotti and grandson of a lute maker, Gasparo probably learned his art with his grandfather and the viol maker, Girolamo Virchi. His instruments are not dated, but in 1568 he opened his first shop in Brescia, and soon commanded high prices. Cardinal Aldobrandini paid him 3000 ducats for the famous violin having an angel's face as its head, carved by Benvenuto Cellini, which became the property of

Ole Bull, 1841. Gasparo, toward the close of his career, called himself "magister instrumentorum musica," and by the close of the 15th century had accumulated a large fortune. B. about 1542; d. April 14, 1609, Brescia. **Francesco** made violins; pupil and successor of his father, Gasparo, but may have sold the business to Maggini. B. 1565, Brescia; d. after 1614.

Salomé. Richard Strauss's opera to the text of Oscar Wilde's French play of the same name, was first performed Dec. 9, 1905, at Dresden. In 1907 it was presented by Heinrich von Conried at the Metropolitan Opera House, New York, but he was compelled to withdraw it by the owners of the house after the first performance, on moral grounds. In 1908–9 the work was produced at the Manhattan Opera House, but was prohibited in Boston.

Salomé (Theodore César) played organ in Paris churches; was chapelmaster at the Lycée St.-Louis; taught solfège at the Paris Conservatoire, where he won the Prix de Rome, 1861; composed organ and orchestral works. B. Jan. 20, 1834, Paris; d. 1896, Saint Germain-en-Laye.

Salomon (Johann Peter) suggested to Haydn the composition of "The Creation"; composed the opera "Windsor Castle" for the wedding of the Prince of Wales, April 8, 1795; played violin admirably both as soloist and in quartettes. In early life a violinist in the Electoral Orchestra at Bonn, Salomon became a favourite in Paris, London, and Dublin, and led at many important festivals and concerts. He was intimate with Haydn, whose later string quartets were composed to suit his technique, and after much correspondence, induced Haydn to visit London in 1791 and 1794, which events proved his greatest artistic triumph and were responsible for the **Salomon Series** of Haydn's symphonies. B. 1745, Bonn; d. Nov. 25, 1815, London.

Saltando. *It.* "Dancing," as **Arco**, with a skipping bow.

Saltarello. *It.* Dance with skipping steps, like the Jig; **Harpsichord** jack; COUNTERPOINT having six quavers in the counterpoint to each minum of the Cantus Firmus.

Salterio. *It.* The Psalter.

Salto. *It.* Leaping or skipping dance; COUNTERPOINT, in which voices added to the Cantus Firmus move in skips; progression at the interval of more than an octave. A melody with many skips is said to be DI SALTO.

Salvayre (Gaston Gervais Bernard) composed the operas "Le Bravo," 1877, Paris Théâtre Lyrique, "Richard III," St. Petersburg, 1883; "Egmont," Paris Opéra Comique, 1886; "La Dame de Monsoreau," Paris Opéra, 1888; the sacred symphony known as "Le Jugement dernier," "La Résurrection," and "La Vallée de Josaphat"; a Stabat Mater, Psalm cxiii for soli, chorus, and orchestra, an "Ouverture symphonique," the ballets "Amours du Diable" and "Fandango." Pupil of the maitrise of Toulouse Cathedral, and later of Toulouse Conservatory, he studied at the Paris Conservatoire with Ambroise Thomas and Benoist and Bazin, captured the Prix de Rome, 1872, with the cantata "Calypso," and on his returning to Paris served as chorus master in various theatres. He wrote music criticism for "Gil Blas," and in 1880 was made chevalier of the Legion of Honor. B. June 24, 1847, Toulouse; add. Paris.

Salve Regina. *Lat.* "Hail Queen," the name of a hymn to the Virgin Mary. The authorship of words and music is generally ascribed to Hermann Contractus, a monk of St. Gall, who lived 1013–54, and is also supposed to have written the Alma Redemptoris Mater. Palestrina composed a famous setting of this antiphon.

Samara (Spiro) composed the operas "Flora Mirabilis," May 16, 1886, Teatro Carcano, Milan; "Medgè," 1888, Rome; "La Martire," 1894, Naples; "La Furia Domata," 1895, Milan; "Histoire d'amour," 1902, Paris; and the successful "Mlle. de Belle Isle," 1905; pupil of Stancampiano, Athens, later of Paris Conservatoire, under

Delibes. B. Nov. 29, 1861, Corfu; add. Rome.

Sambucistria. *Lat.* A SAMBUKA player.

Sambuka. *Gr.* The term applied to a large Asiatic harp. The Biblical reference, "Sabeca" or "Sackbut," Daniel iii, 5, 7, 10, 15, is probably a Sambuka.

Sammartini or San Martini (Giuseppe) composed concertos and sonatas for flute and violin, overtures, concerti grossi, a once popular minuet; played oboe in London opera under Bononcini; then became director of chamber music to the Prince of Wales; called "St. Martini of London." B. Milan about 1693; d. about 1740. **Giovanni Battista** composed six sonatas for two violins and bass, London, 1746; church music, symphonies, etc.; chapelmaster of Milan churches; called St. Martini of Milan to distinguish him from his brother, GIUSEPPE. B. about 1705, Milan; d. about 1775, Milan.

Sampogna or **Zampogna.** *It.* BAGPIPE.

Samson. George Frederic Handel's oratorio, to book by Hamilton, founded on Milton's "Samson Agonistes," etc., was first performed during Lent, 1743, at Covent Garden, London, although begun in 1741, and completed the following year.

Samson et Dalila. Camille Saint-Saëns' three-act biblical opera, to book by Ferdinand Lemaire, was first performed Dec. 2, 1877, at Weimar, under the direction of Liszt, and is best known in the United States and England as an oratorio. The original cast included Samson, Ferenczy; Dalila, Von Muller; High Priest, Mitle. An elaborate production took place at the Paris Opéra, 1897. The action opens in a public square in Gaza, where the Jews are bewailing their misfortunes, and Samson endeavours to comfort them, and urges them to prayer. The satrap of Gaza, Abimelech, mocks at the devotion of the Jews, Samson denounces him, calls his people to arms, and when he is attacked by Abimelech, tears the satrap's sword from his hands, and kills him. The Philistines attack the Jews, but, thanks to Samson's leadership, they are repulsed. The scene changes to the temple of Dagon, where Abimelech's body is reposing in state. The High Priest urges the Philistines to attack the Jews, but a messenger announces that under Samson's leadership they are approaching to begin hostilities themselves. The High Priest curses the Jews and Samson. Abimelech's body is carried away, and the Jews enter, headed by Samson, singing songs of victory. Then comes the dance of the priestesses of Dagon, in which Dalila begins to weave her spell over the Jewish hero. The second act transpires in front of Dalila's house. She invokes the aid of the love god in overcoming Samson, and when the High Priest has told her of the defeat of the Philistines, is strengthened in her determination to enthrall the Jewish leader. Samson and Dalila are together in the next scene. As Samson declares his love, a storm breaks. Samson follows the temptress into her house, and Philistine soldiers are seen approaching. The third act reveals Samson, shorn of hair and blinded, working in a mill. The wailing of the other Jewish captives dies away as Samson bemoans his blindness. The scene shifts to the temple of Dagon, where the High Priest and the Philistines are celebrating their triumph over the Jews. Dalila and the priestesses are dancing. Samson is led in, and is mocked by the High Priest, who tells him that if Jehovah can make him see, the Philistines will join in adoration of the Jew's divinity. Samson is then ordered to offer a sacrifice to Dagon. A boy places him between the pillars which support the temple. The Jewish leader raises his voice in prayer, then, with a mighty tug, breaks the two pillars, and the wreck of the temple overwhelms him and his enemies alike.

San Carlo Theatre, Naples, the foremost opera house of the world during the administration of BARBAJA, 1810–39, shared with the SCALA the distinction of being

Italy's best opera house in 1908. The present building, which dates from 1816, was remodeled in 1844, and has a seating capacity of about 3500. The first structure, erected in 1737 on the plans of General Medrano, was improved by a later generation under the direction of Nicolini and Fuga, but was burned in 1816.

Sancho. Instrument resembling a guitar, built of hollowed wood, with a long neck. Tough fibres are used for the strings and the tuning is done with sliding rings.

Sanctus. *Lat.* "Holy." Hymn based on Isaiah vi, 3 and Matt. xxi, 9, which forms an integral part of the MASS, and of the communion services of the Anglican and most Protestant churches as well. Of the thousands of settings, those of Palestrina for the Roman Catholic, and those of Bach for the Protestant services are at once the most beautiful and devotional.

Sanctus Bell, or Saints' Bell. Bell used to mark the progress of the MASS, and sometimes placed outside the church for the benefit of those who are unable to attend the service.

Sanderson (James) composed songs and much dramatic music while composer and music director at the Surrey Theatre, London; played violin. B. 1769, Workington, Durham; d. 1841.

Sanderson (Sibyl) sang sop. in opera, debut at Paris Opéra Comique, 1889; continuing thereafter in Paris, Covent Garden, and Metropolitan Opera House, New York; pupil of de la Grange and Massenet. B. 1865, Sacramento, Cal.; d. Paris.

Sandoni. CUZZONI.

Sandys (William) edited "Christmas Carols, Ancient and Modern," 1833; wrote on music. B. 1792; d. 1874, Eng.

Sanft. *Ger.* "Soft," as **Stimmen,** "voices," soft stops.

Sankey (Ira David) composed "The Ninety and Nine" and other hymns which attained great popularity at the revival meetings at which the late Dwight L. Moody preached and Sankey sang. The Moody and Sankey hymnals in which all of his original sacred music was printed, attained the largest circulation of any similar modern publication. B. Edinburg, Lawrence County, Pa., Aug. 28, 1840; d. Aug. 13, 1908, Brooklyn, New York.

Sans. *Fr.* "Without," as **Pedales,** without pedals.

Santa Chiara. The Duke of Saxe-Coburg-Gotha's three-act opera, to book by Mme. Birch Pfeiffer, was first performed Oct. 15, 1854, at Gotha; later at the Paris Opéra, and at Covent Garden, London.

Santini (Fortunato) composed an eight-part requiem and other church music; collected valuable musical library now in the episcopal residence, Münster; ordained priest at Rome, 1801, he devoted the greater part of his life to scoring and copying church music; was the friend of Mendelssohn and of all who were interested in his field of specialization. B. Jan. 5, 1778, Rome; d. 1862.

Santley (Sir Charles) composed mass in A flat, an Ave Maria, berceuse for orchestra; was the most noted English concert and opera bar. of his generation, debut in Milan, 1855, thereafter appearing at most of the important festivals in England and America, excelling in "Elijah" and "The Redemption," and in the name part of the "Flying Dutchman" (English production); knight commander of St. Gregory the Great, and knighted by King Edward, 1907, in which year he celebrated his fiftieth anniversary as an artist in England; in early life a chorister, and later pupil of Gaetano Nava, Milan, and of Manuel Garcia, London. B. Feb. 28, 1834, Liverpool; add. London. **Gertrude Kemble** sang sop., but retired on her marriage to CHARLES, April 9, 1859. Granddaughter of Charles Kemble; d. 1882. **Edith** sang sop. in concert, but retired on her marriage with the Hon. R. H. Lyttleton, 1884; daughter of CHARLES.

Santoral. *Sp.* An ecclesiastical choir book.

Sapho or Sappho. Jules Massenet's five-act opera, to book by Cain and Bernède, was first performed Nov. 27, 1897, at the Paris Opéra Comique. Charles F. Gounod's three-act opera, to book by Emile Augier, was first performed April 16, 1851, at the Paris Opéra, later given in Italian, and in 1884, expanded to four acts, was well received at the Paris Opéra. Giovanni Pacini's three-act opera, to book by Cammarano, was first performed Nov. 27, 1840, at Naples.

Saquebute. *Fr.* SACKBUT.

Saraband. *Old Eng.* Spanish dance originating with the Moors, in 3–4 time, strongly accented on the second beat. Formerly it was accompanied with singing of an inferior sort of poetry. Later, the dancer used the castanets. Bach, Handel, Scarlatti and Purcell used the Saraband as a movement in suites for the clavichord or harpsichord.

Sarasate y Navascues Sarasate, de (Pablo Martin Meliton) composed "Zigeunerweisen" for violin and orchestra, "Jota Aragonesa," four books of highly popular Spanish dances and many romances and fantasies for violin; became one of the greatest of recent violinists. Prize pupil of the Paris Conservatoire, where he was violin pupil of Alard and of Reber in harmony, he began his concert tours, which were extended to all parts of the world, at 26. In boyhood he was presented with a fine Stradivarius by Queen Isabella of Spain, and he had always been an especial favourite with his countrymen, an annual fête being held in his honour at Pampeluna. Lalo's first concerto, Bruch's second concerto and "Scotch Fantasia" and Mackenzie's "Pibroch suite" were all composed for this artist. B. Mar. 10, 1844, Pampeluna, Spain; d. Sept. 21, 1908.

Saroh. Indian bow instrument.

Sarrette (Bernard) founded the school for national guard bands from which he developed the Paris Conservatoire, of which institution he was the first director. B. 1765, Bordeaux; d. 1858, Paris.

Sarti (Giuseppe) composed 40 operas once highly popular, masses, some of which are still performed; invented a machine for counting the vibrations of sounds and fixed a′ at 436 vibrations, foreshadowing modern PITCH; founded a conservatory of music in St. Petersburg on Italian models, 1793; was highly successful chapelmaster, but was able to "discover" barbarisms in Mozart's quartets, "19 mortal errors in 36 bars!" Pupil of Vallotti or Padre Martini, Sarti was organist of Faenza Cathedral, 1748–50, and director of the theatre there for the next two years. "Pompeo in Armenia," his first opera, was well received in Faenza, and "Il Rè Pastore," Venice, 1753, was a pronounced success, and won him his appointment as director of the Italian opera at Copenhagen, where he was soon chapelmaster. During a sojourn in Italy he composed "I Contratempi" and "Didone abbandonata," Venice, 1767, and three other operas, then returned to Denmark, but was banished as a result of court intrigues, 1772. He directed the Venice Conservatorio dell' Ospedaletto, 1775–79, then became chapelmaster of Milan Cathedral, where Cherubini was first his pupil, then his assistant, and where he composed much church music, cantatas, and the operas "Le Gelosie villane" and "Farnace," 1776, Venice; "Achille in Sciro," 1779, Florence; "Giulio Sabino," 1781, Venice; "Fra i due Litiganti," Milan, 1782. In 1784 he accepted the post of chapelmaster at the court of St. Petersburg, had his last named opera produced at the imperial opera, Vienna, while passing through that capital, where he was received by the Emperor and became acquainted with Mozart. Catherine II raised him to the nobility, had him compose her opera libretto "Olega," but for a time banished him to the Ukraine. While there he founded a music school. Soon restored to the imperial favour, he remained in Russia until 1802, his compositions including the highly successful opera "Armida," a Te Deum on Potemkin's capture of Otchakow, introducing cannon and fire-

works, an oratorio for two choirs, full orchestra and RUSSIAN HORN band, and a requiem for Louis XVI. On leaving Russia, Sarti settled in Berlin, where his daughter became the wife of the Chapelmaster Mussini, and shortly after this event, the older musician was seized with a fatal attack of gout. B. Dec. 1, 1729, Faenza; d. July 28, 1802, Berlin.

Sartorio (Antonio) composed and conducted dramatic music. B. about 1620, Venice; d. about 1681, Venice.

Satanella. Michael William Balfe's four-act romantic opera, to book by Harris and Falconer, based on "Le diable boiteux" of LeSage, was first performed Dec. 20, 1858, at Covent Garden, London.

Sattel. *Ger.* NUT.

Satz. *Ger.* Movement; composition; THEME.

Sauer (Emil) composed a suite moderne, concerto in E minor and other piano music; toured Europe and America as piano virtuoso and taught Vienna Conservatory, 1901–7; wrote "Meine Welt," 1901; pupil of N. Rubinstein, Moscow, later of Liszt and Deppe. B. Oct. 8, 1862, Hamburg; add. Dresden.

Saul. George Frederic Handel's oratorio containing the famous Dead March was first performed Jan. 16, 1739, at the King's Theatre, London, and was composed between July 23 and Aug. 28, 1738, to words by Jennens or Morell.

Sauret (Emile) composed concerto for violin and orchestra in E major, concerto in G minor, Ballade, Legende, Serenade in G, Valse caprice, Barcarolle-mazourka, scherzo fantastique and many transcriptions for violin, as well as études, and a "Gradus ad Parnassum du Violiniste," Leipsic, 1894; played violin in virtuoso tours of Europe and America; taught Kullak's Academy, Berlin; Royal Academy of Music, London; Chicago College of Music, 1903–6; pupil of De Bériot, Paris and Brussels Conservatoires, and of Jadassohn in composition; debut at eight, first American tour 1872. B. May 22, 1852, Dunle-Roi, France; m. TERESA CARRENO, 1872; divorced and m. Emma Hotter, 1879; add. Geneva.

Sauter (Severin S.) conducted and taught music, St. Louis, Mo. B. 1822, Germany; exiled and settled in America, 1848.

Sautereau. *Fr.* Hopper or jack attached to the keys of a spinet.

Sauterie. *Old Eng.* DULCIMER; PSALTERY.

Sautillé. *Fr.* Springing bow, indicated in violin score by dots over the notes.

Sauzay (Charles Eugène) taught violin with distinction at the Paris Conservatoire, where he had been prize pupil under Baillot and Reicha; played in Baillot's quartette and founded his own on the dissolution of the older organization; was court musician to Louis Philippe and Napoleon III; composed songs, chamber and incidental music; wrote "Haydn, Mozart, Beethoven, Étude sur le quatuor," Paris, 1861; "L'école de l'accompagnement." B. July 14, 1809, Paris; m. daughter of BAILLOT; d. Jan. 24, 1901.

Savage (Henry W.) made the first English productions of "Parsifal," "Mme. Butterfly," and for many years gave excellent performances of serious opera in English, but in 1907 devoted himself exclusively to such musical productions as "The Merry Widow," "The Prince of Pilsen," etc., and such plays as "The College Widow," "The County Chairman," and "The Devil" (Aug., 1908). Originally a real estate speculator in Boston, it fell to him in the ordinary course of affairs to complete the Castle Square Theatre in that city, 1895, and when the manager made a failure in business after the first season, he undertook to supply attractions himself, and was at once successful as a manager. Then he established the Castle Square opera company for the production of the best works in English, and toured the country successfully and during one season played at the Metropolitan Opera House. Rigid discipline combined with the enthusiasm of the young artists he chose, enabled him

to attain a higher perfection in ensemble than his powerful rival Von CONRIED, but the difficulty of finding suitable theatres for opera led to his abandonment of this field, at least temporarily. Educated at Harvard, he was the classmate of President Roosevelt. B. Boston about 1854; add. New York and Boston.

Savage (William) composed church music; sang Eng. Chapel Royal; pupil of Pepusch. B. 1720; d. July 27, 1789, London.

Savart (Felix) invented a toothed wheel by which the number of vibrations to a given tone could be accurately determined; made important investigations in acoustics; invented the "trapezoid violin" or "box fiddle"; wrote extensively on music and musical instruments. Son of a maker of mathematical instruments, Savart was educated as a physician, but soon abandoned his practice to study the laws of sound and was the first to explain the importance of soundboards. His box fiddle, in which the wood was not arched as in ordinary violins, was pronounced by a jury which included Berton, Catel, Cherubini, Le Sueur and the violinist Lefebre, to be equal if not superior to a fine Cremona, after Lefebre had played both. The instrument is fully described in Savart's book published in Paris in 1819. B. June 30, 1791, Mezieres; d. Mar. 16, 1841, Paris.

Savoy Chapel Royal possesses an unusually fine collection of old and new melodies, which are sung by the choristers mostly in unison. The building was restored by Queen Victoria at a cost of $35,000, 1865, and takes its name from having been erected on the site of a palace which belonged to Count Peter of Savoy, 1246. The choristers are educated in a school attached to the chapel, which is supported by the sovereign's private purse instead of by allowance from the civil list as in the case of St. James Chapel Royal. The master in 1908 was H. Kingston. See "The Story of the Savoy," Loftie; "The History of the Savoy Chapel," Locking.

Saynetes. *Sp.* Humorous entr' acts of the Spanish drama in which music and dancing are the most important features.

Sax (Charles Joseph) perfected an "Omnitonic horn" in 1846, after 22 years' labour; invented brass instruments capable of every note in the scale without crooks, etc.; discovered a means of boring wood and brass instruments by which they were brought exactly in tune; made clarinets, bassoons, and other instruments of fine quality. At first a cabinet maker, Sax played the serpent, but in the craft which he revolutionized was wholly self-taught. B. Feb. 1, 1791, Dinant, Belgium; d. April 26, 1865, Paris. **Antoine Joseph "Adolphe"** invented the SAXOPHONES; continued the work of his father, Charles Joseph, in making and improving the clarinets and in manufacturing all kinds of brass and wood wind instruments; received gold medals of honor, Paris Exhibitions, 1849, 1851, 1855; but despite the value of his work was twice forced into bankruptcy. B. Nov. 6, 1814, Dinant; d. Feb. 4, 1894. See Comettant's "Histoire d'un inventeur au XIXme Siècle," Paris, 1860; and Pontecoulant's "Organographie," Paris, 1861. **Alphonse, Jr.**, worked for some years with his brother, ANTOINE JOSEPH "ADOLPHE," but failed on setting up business for himself.

Sax Horn is the name of a family of brass valve instruments invented by "ADOLPHE" SAX which have been generally adopted for military and other open-air bands. These horns are made in six compasses, as follows: E flat, Soprano or Flügel Horn; B flat, Alto Flügel Horn; E flat, Tenor or Althorn; B flat, Baritone or Althorn; B flat, Bass or Euphonium; E flat, Bass Tuba or Bombardon; and B flat, Contrabass. They give a compass of five octaves and average about two octaves each, and were intended by the inventor to take the place of key bugles, trumpets, and French horns, and at least afford a group in which there is perfect unity, a perfect scale, and correct intona-

tion, although, of course, incapable of giving the peculiar timbre of older instruments.

Saxophone is the name of the brass-keyed instrument played by a single reed like that of the clarinet and intended by the inventor "ADOLPHE" SAX to replace clarinets, basset horns, and bassoons in military bands. The Saxophone is made in several voices, a Soprano in B flat; Alto in E flat; Tenor in B flat; Baritone in E flat; and Bass in B flat. There is a Sopranino in E flat, and five varieties are ordinarily used in French military bands. The total compass is from b to f'''.

Sbalzo. *It.* Skip. Leap.

Sbarra. *It.* A BAR.

Scagnello. *It.* BRIDGE of a stringed instrument.

Scala. *It.* RUN or SCALE.

Scala divides with the SAN CARLO Theatre of Naples the distinction of being the foremost opera house in Southern Europe. The Ducal Theatre of Milan was destroyed by fire, 1776, and a new opera house was then erected on the site of Santa Maria della Scala, from which the theatre derives its name. The original cost was $200,000, but it could not now be duplicated for five times that amount. From 1872 La Scala has been the property of the municipality of Milan, which allows $49,000 per annum for its support, while the boxholders contribute $14,600, so that as an institution it is among the wealthiest in Europe. The total seating capacity of the house is 3600. The stage has a depth of 98 feet, while the proscenium is 145 x 54. The best school for the ballet in all the world was attached to La Scala in 1908. The exceptional excellence of performances there in the past decade were largely due to the management of GIULIO GATTI-CASAZZA, who retired from the management in 1908 to join ANDREAS DIPPEL at the Metropolitan Opera House, New York.

Scale. In modern music the general adoption of Equal TEMPERAMENT divides the octave into twelve nearly equal semitones, each of which can be used as a keynote in the construction of MAJOR and MINOR scales. It is assumed that the scales in GREEK music, borrowed from the older Egyptian and based on the notes sounded by the strings of the lyre, were reflected in the Church MODES, but that with the development of a keener sense of tonality, and with the progress of harmonic invention, the introduction of chromatics or semitones became a necessity, first recognized as MUSICA FICTA, although forbidden by church law, but later openly adopted. The human ear is capable of distinguishing shades of difference between more than a score of tones ranging between a single tone and its octave, but the adoption of a regular series of graduated steps in progression is so plainly a necessity that every race has adopted some division which has thus become conventionalized. Hindoo and Arabian musicians employ an ENHARMONIC scale having a greater number of divisions than is recognized in European music. The conventional division as inherited from the Greek and Church Modes recognized the following degrees in the ascending scale: the Tonic, first or keynote; the Supertonic or second note; the Mediant or third note; the Subdominant or fourth; the Dominant or fifth; the Superdominant or sixth; and the Subtonic, leading note or seventh, then the octave. In JUST INTONATION, as on instruments of the viol family or vocal music, there is a shade of difference between the so-called semitones, thus A sharp is a trifle lower than B flat, while on the keyboard of the organ and piano the same digital sounds a compromise tone pitched between the two. Now while this compromise is sometimes slightly jarring to the sensitive ear, it has made possible combinations in harmony, progressions and transitions in tonality which the ancients can hardly have dreamed of, while rendering the whole science of music less difficult to the student, and simplifying its NOTATION.

Scalchi (Sofia) sang con. and mez.-sop. in opera, debut, 1866, as "Ulrica," in "Ballo in Maschera." Later with success throughout Europe and America, rôles ranging from "Fides" to "Amneris" and "Siebel"; range f to b‴; pupil of Boccabadati. B. Turin, Nov. 29, 1850; m. Sig. Lolli, Ferrara; retired 1890.

Scald, or **Skald.** Scandinavian poet-musician or MINSTREL.

Scandello, Scandellius, Scandelli (Antonio) composed Italian madrigals, 1566–77, lieder, 1568–75, of which examples are reproduced by Ambros, quantities of church music, including masses, songs, etc.; was chapelmaster coadjutor to Le Maistre at Dresden, 1566–80. B. 1517, Brescia; d. Jan. 18, 1580, Dresden.

Scaria (Emil) sang bass in opera creating "Wotan" and "Gurnemanz," Bayreuth, 1876 and 1882, debut in Pest as "St. Bris," acquiring a large repertoire. B. Graz, Sept. 18, 1840; d. July 22, 1886, Blasewitz.

Scarlatti (Alessandro) composed the operas "Pompeo," "Mitridate Eupatore," Venice, 1707; "Il Ciro," Rome, 1712; "Tigrane," Naples, 1715; and many other highly popular works in which he was the first to introduce the orchestral ritonello, and much chamber music and church music. Pupil of Carissimi in Rome, Scarlatti first became known through his opera "L'Errore Innocente," Feb. 8, 1679, Rome. This won him the protection of Queen Christina of Sweden, who made him her chapelmaster. Five years later he was chapelmaster to the Viceroy of Naples and while in that city married Antonia Anzalone, and was busied with the composition and performance of dramatic pieces until 1702, when he settled in Florence as composer to Ferdinand III. Next he became assistant chapelmaster at the church of the Sta. Maria Maggiore, where he served until 1708. Then he was induced to return to Naples and directed the three conservatories in that city, received the honour of knighthood of the Golden Spur from the Pope at the request of his patron, Cardinal Ottoboni, and composed the celebrated mass "Clementina" No. 2, and his one comic opera, "Trionfo dell' Onore" performed at the Florentine Theatre. Hasse, Quantz and other notable musicians were among his pupils during the second Neapolitan sojourn. B. Sicily, 1659 or 1658; d. Oct. 24, 1725, Naples. See: Alessandro Scarlatti, E. J. Dent, London, 1905. **Domenico Girolamo** became the most celebrated harpsichord player of his time, having defeated Handel in a competition on this instrument although Handel surpassed him as an organist; was the founder of modern piano technique; composed the first setting of "Amleto," 1715, 60 sonatas and many other works published by Ricordi & Co., six volumes, 1906. Pupil of his father, ALESSANDRO, and also of Gasparini and Greco, Scarlatti remodeled Polaroli's opera "Irene" for Naples in 1704, then visited Venice, met Handel, whose sincere friend he became, and accompanied him to Rome, where he obtained the favour of Cardinal Ottoboni, and held the trial of skill with Handel already mentioned. In 1709 he became composer to Queen Marie Casimire of Poland, for whom he composed the operas "Sylvia," "Ifigenia in Aulide" and "In Tauride." In 1715 he became chapelmaster of St. Peter's, and four years later visited London, Lisbon, and Madrid. Highly successful as a musician, his habits as a gambler caused him to leave his family in poverty. B. Oct. 26, 1684, Naples; d. 1757, Naples. **Francesco** composed church music and cantatas; was chapelmaster at Palermo, 1689–1715; brother of ALESSANDRO. **Giuseppe** composed "Merope," Rome, 1740; "Adriano in Siria," Naples, 1752; "Ezio," Naples, 1754; "L'Isola disabitata," 1757, Vienna; and many other dramatic works. B. Naples, 1712 or 1718; son of DOMENICO; d. Aug. 17, 1777, Vienna. **Pietro** composed the opera "Clitarco," Naples, 1728, and other works while chapelmaster in Naples; probably nephew of DOMENICO.

Scemando. *It.* DIMINUENDO.

Scena. *It.* Division of an act in opera or drama marked by change of scenery; that portion of an act between the entry of two important characters; accompanied recitative followed by an aria; in its old signification the stage; **d'entrata,** an entry song.

Scenario. *It.* Outline of an opera or drama.

Scenici. *Lat.* Ancient games foreshadowing the Roman drama, dating back to 364 B.C., according to Livy.

Schack or **Cziak (Benedict)** created "Tamino" in Mozart's "Zauberflöte" and sang the Requiem at the deathbed of that composer. B. 1758, Bohemia; d. after 1805.

Schäferlied, or **Schäferspiel.** *Ger.* PASTORAL.

Schalmey. CHALUMEAU.

Schallbecken. *Ger.* Sound-cups or CYMBALS.

Schallhorn, Schallstück. *Ger.* Bell of a metal wind instrument.

Scharf. *Ger.* Sharp; a combination stop of an organ formed of a mixture of acute harmonics.

Scharwenka (Ludwig Philipp) composed waltzes and other dance music including "Album Polonais," Op. 33, for piano, songs, "Sakuntala," and "Herbstfeire," two choral works with soli and orchestra, two symphonies, the symphonic poem "Frühlingswogen," Op. 87, and for piano and violin; taught in the conservatory founded by his brother FRANZ XAVER, 1881–91, then joined the Klindworth-Scharwenka forces; in early life pupil and teacher, Kullak's Academy. B. Feb. 16, 1847, near Posen, East Prussia; m. the violinist Marianne Stresow, 1880; add. Berlin. **Franz Xaver** composed symphony in C minor, Op. 60, piano concertos in B flat minor, C minor, C sharp minor, 'cello sonatas in D minor and E minor, piano sonatas in C sharp minor and E flat, the four-act opera, to book by Dr. Koppel, "Mataswintha," Weimar, Oct. 4, 1896, Metropolitan Opera House, New York City, April 1, 1897; played piano with distinction in tours of Europe and America; founded his conservatory in Berlin in 1881, now the Klindworth-Scharwenka, and in 1891 the conservatory bearing his name in New York where he remained seven years, then returning to Berlin. He received the titles of Ritter, Dr. Mus., Royal Professor, and Senator of the Prussian Academy of Arts. B. Jan. 6, 1850, near Posen, East Prussia; add. Berlin.

Schauspieldirector. W. A. Mozart's one-act comedy with music was first performed Feb. 7, 1786, at Schönbrunn at a court festival and in London as "The Manager," 1877. A Paris production, 1856, was entitled "L'Impresario."

Schebek (Edmund) wrote on the orchestral instruments of the Paris Exhibition of 1855; founded a society at Olmutz and Prague for the study of old Italian church music; musical amateur and imperial councillor. B. Petersdorf, Moravia, Oct. 22, 1819; d. Prague, 1895.

Schebest (Agnes) sang mez. sop. in opera, but retired on marriage to Dr. David Strauss, the theologian. B. Feb. 15, 1813, Vienna; d. Dec. 22, 1869, Stuttgart.

Schechner-Waagen (Nannette) sang successfully such operatic rôles as "Fidelio," "Donna Anna," "Euryanthe." B. 1806, Munich; m. Waagen, the painter, 1832; d. April 30, 1860.

Scheibe (Johann Adolph) composed the opera "Thusenalda," two oratorios, church music to the number of 200 pieces, 70 chamber works, 150 flute concertos; published the weekly "Der Critische Musikus," in which he attacked Italian opera, and wrote many books on music. B. 1708, Leipsic; son of an organ builder; d. April 22, 1776.

Scheibler (Johann Heinrich) proposed the pitch of a', 440 vibrations at 69 degrees Fahrenheit adopted by the Congress Physicists 1834, known as Stuttgart PITCH; invented a series of 52 tuning forks, giving an equal scale for any pitch of A; wrote on theory. B. Nov. 11, 1777, Montjoie; d. Crefeld, Nov. 20, 1838.

Scheidemann (David) played organ, St. Michael's church, Hamburg, 1585; helped compile a Lutheran "Melodeyen-Gesangbuch," 1604. **Hans** played organ St. Catherine's church, Hamburg; probably brother of DAVID. **Heinrich** composed songs, organ and church music; became organist St. Catherine's church, Hamburg, 1625, in succession to his father, HANS; pupil of Sweelinck, and teacher of Fabricius, Weckman, and J. A. Reinken, the latter his successor at St. Catherine's, 1654.

Scheidemantel (Carl) sang bar. in opera, debut at Weimar, 1878, as "Wolfram," later at Covent Garden, and in Dresden in such rôles as "Kurwenal," the Herald, "Klingsor" and "Amfortas," Bayreuth, 1886, "Hans Sachs," permanent member Dresden opera company 1886–1908; pupil of Börchers. B. Weimar, Jan. 21, 1859; add. Dresden.

Scheidt (Samuel) composed "Tablatura Nova," a collection of organ music, Hamburg, 1624, which practically abolished Tablature NOTATION for that instrument and laid the foundation of the modern orchestral organ style; "Cantiones Sacræ octo vocum," Hamburg, 1620, on which his reputation among contemporaries chiefly rested; played organ at Moritzkirche, Halle; was chapelmaster to Markgraf of Brandenburg; one of the foremost of early organ virtuosi; pupil of Sweelinck. B. 1587, Halle; d. Mar. 24, 1654, Halle.

Schein (Johann Hermann) composed a Lutheran "Cantional," 1627; became chapelmaster at Weimar, and Cantor of the Leipsic Thomasschule, 1615–30. B. Jan. 20, 1586, Gruhain, Saxony; d. Nov. 19, 1630, Leipsic.

Schelble (Johann Nepomuk) founded the Frankfort Cäcilienverein and conducted its notable concerts 1818 to 1835, when he relinquished the baton to Mendelssohn; was the friend of Beethoven and Spohr, while resident in Vienna; taught and sang, and in 1817 became director Frankfort Musical Academy; composed opera and other forgotten music; pupil of Weisse, Vogler, and Krebs. B. Hüfingen, May 16, 1789; d. Aug. 7, 1837.

Scheller (Jakob) played violin admirably, but was so improvident that on tours he often had to borrow an instrument; concertmeister in Stuttgart orchestra 1785–92, when the French took the city; pupil of Viotti and Vogler. B. May 16, 1759, Schettal, Bohemia; d. about 1800.

Schemelli (George Christian) compiled a song book, 1736, containing many of J. S. Bach's melodies; Cantor of Zeitz; pupil Thomasschule. B. about 1678, Herzberg.

Schenk (Elliot F.) conducted, lectured, taught, composed songs, etc.; was assistant conductor the WALTER DAMROSCH opera company, and chief conductor the HENRY W. SAVAGE English opera company; in 1908 directed choral organizations in Newark, N. J. ; son of the Rev. Dr. Schenck. B. Brooklyn, New York; add. Newark.

Schenk (Johann) composed for, and played viol da gamba at the court of Düsseldorf; 17th century.

Schenk (Johann) helped Beethoven in his studies during the great composer's early residence in Vienna; was the friend of Mozart, Haydn, and Schubert; composed the long popular opera "Der Dorfbarbier," Kärnthnerthor Theater, Vienna, Nov. 7, 1796, the cantatas "Die Huldigung," "Die Mai," and many symphonies, concertos, quartets, and dramatic works, wrote on theory; chapelmaster to Prinz von Auersperg from 1794; boy chorister in Vienna, then pupil of Wagenseil. B. Wiener Neustadt, Austria, Nov. 30, 1753; d. Dec. 29, 1836, Vienna.

Scherz. *Ger.* Play, fun, drollery.

Scherzando, Scherzoso. *It.* "Playful, lively," as to a phrase or movement.

Scherzhaft. *Ger.* Funny, droll.

Scherzo. *It.* "Joke." A movement which should be humorous and capricious in character, moulded from the earlier minuet movement by Beethoven, and occurring as the third movement in a symphony or sonata. It is sometimes in RONDO FORM, with the trio omitted, usually fast,

and as composed by Beethoven, in triple time.

Schetky (Johann Georg Christoff) composed the song "Clarinda, mistress of my soul" for his friend Robert Burns; played 'cello at Edinburgh concerts; composed chamber music published by Bremner in that city. B. 1740, son and pupil of the court musician Louis Schetky; d. Nov. 29, 1824, Edinburgh.

Schicht (Johann Gottfried) composed three oratorios, church and chamber music; edited Bach's motets; played clavier; became cantor of the Thomasschule, 1810. B. Sept. 29, 1753, Zittau; d. Feb. 23, 1823.

Schickhard (Johann Christian) composed instrumental works published in Hamburg and republished in London; Hamburg, 18th century.

Schicksalslied. Johannes Brahms' ode to words by Hölderlin, Op. 54, known in English version as "Song of Destiny," was first performed Oct. 18, 1871, by the Carlsruhe Philharmonic Society, the composer conducting.

Schiedmayer (Johann David) made instruments at Erlangen and Nuremberg. D. 1806, Nuremberg. **Johann Lorenz** founded the first piano factory in Stuttgart, 1809, in partnership with C. F. Dieudonné, who d. 1825, after which the house became **Schiedmayer & Söhne** on the admission of ADOLF and HERMAN, his sons. B. 1786; son of JOHANN DAVID; d. 1860. **Hermann** was associated in business with his father, JOHANN LORENZ, d. 1861. **Hermann** succeeded to the business of his father, HERMANN, and was a member of the firm in 1908. **Adolf** was in partnership with his father, **Johann Lorenz.** B. 1820; d. 1890. **Adolf** succeeded to the share of his father, ADOLF, and was a member of the house in 1908. The Stuttgart house known in 1908 as **Schiedmayer Pianoforte-Fabrik** was founded by the younger sons of JOHANN LORENZ. **Julius,** who served as expert on jury of awards for international exhibitions, first studied harmonium making, then joined his father and continued in business with him until the latter's death. B. 1822; d. 1878. **Paul** was an expert harmonium maker, but joined in the new firm with his brother on the death of their father, JOHANN LORENZ, 1860. D. June 18, 1890.

Schiettamente, Schietto. *It.* Simple, pure, neat.

Schiever (Ernst) played violin in Joachim Quartette, then founded the Gräflich Hochberg Quartette; and on becoming concertmeister of the Richter orchestra, settled in Liverpool and founded the quartette bearing his name, in which he played first violin; **A. Ross,** 2nd violin; **Carl Courvoisier,** viola; **Walter Hatton,** 'cello. Pupil of Joachim, he was a member of the Müller quartette, 1868–69, then taught Berlin Hochschule. B. Mar. 23, 1844; add. Liverpool, Eng.

Schikaneder (Emmanuel) wrote the book of Mozart's "ZAUBERFLÖTE," in which he created the rôle of "Papageno"; built and opened the Theater-an-der-Wien, Vienna 1801; was actor, manager, prolific librettist; professed friend and Masonic brother of Mozart. B. 1751, Ratisbon; d. Sept. 21, 1812.

Schilling (Dr. Gustav) wrote "Encyclopie der gesammten musikalischen Wissenschaften oder Universal Lexicon der Tonkunst," Stuttgart, seven vols., 1835–40, and other books on music; directed Stoepel's Music School, Stuttgart, 1830 to 1857, when he settled in America. B. Schwiegershausen, Hanover, Nov. 3, 1803; d. Mar. 1881, Nebraska, U. S. A.

Schillings (Max) composed the three-act opera "Ingwelde," Carlsruhe, 1894; "Der Pfeifertag," Schwerin, 1901; "Moloch," Dresden, 1906, the symphonic fantasias "Meergruss" and "Seemorgen" and many works in smaller forms; became chorusmaster at Bayreuth, 1902; pupil of Brambach and von Königslow at Bonn. B. April 19, 1868, Düren, Rheinland; add. Munich.

Schimon (Adolf) taught vocal Leipsic Conservatory, 1874–77, then at Royal Music School, Munich; composed chamber music, the opera "Stra-

della," Florence, 1844; edited works of Porpora and other old masters; pupil, Paris Conservatoire under Berton and Halévy. B. Feb. 29, 1820, Vienna; m. ANNA REGAN; d. June 21, 1887, Leipsic. **Anna Regan** sang in concerts with much success in Germany and England; taught Munich Royal School of Music; pupil of Mme. Schubert. B. Sept. 18, 1841, Aich near Carlsbad; d. April 18, 1902, Munich.

Schindelmeisser (Louis) composed "Mathilde" and five other operas, the oratorio "St. Boniface," songs, etc.; played clarinet; became concertmeister, served at Pest nine years, at Berlin, and to the court at Darmstadt. B. Dec. 8, 1811, Königsberg; d. Mar. 30, 1864, Darmstadt.

Schindler (Anton) wrote "Biographie von Ludwig von Beethoven," Münster, 1840, a trustworthy book based on facts obtained while Beethoven's friend and secretary, and on the Beethoven papers, which passed into his possession on Breuning's death; played violin; conducted at Josephstadt Theatre and became chapelmaster at Aix-la-Chapelle and Münster. The historic quarrel between Schindler and Beethoven was the fault of the master, who was faithfully attended by Schindler during his last illness. B. Medl, Moravia, 1796; d. Jan. 16, 1864, Frankfort.

Schira (Francesco) composed the operas "Niccolo de 'Lapi," Her Majesty's, London, 1863; "Selvaggia," Naples, 1865; his masterpiece, "Lia," Venice, 1866; and many other dramatic works, besides arranging and conducting operatic performances in London, and producing works for Balfe; made first success with "Elena e Malvina," La Scala, Milan, 1832, and then became director of the Lisbon opera and conservatory, eight years ending 1842, when, after brief sojourn in Paris, he settled in London; Commander of the Crown of Italy; pupil of the Milan Conservatory. B. Sept. 19, 1815, Malta; d. Oct. 16, 1883, London.

Schirmer (Gustav) founded the music publishing house of **G. Schirmer**, New York. Settling in the American metropolis, 1837, he was first employed in the music house of Scharfenberg & Luis, then became manager for the Breusing house, 1854, and in 1861 bought the establishment with the aid of B. Beer, when it became known as Beer & Schirmer, and on Beer's death became sole owner. B. 1829, Saxony; d. 1893, Eisenach. On his death the business was incorporated by his sons and successors, **Rudolph E.** and **Gustave** and on the death of the latter, 1907, the control of the business remained in possession of Rudolph E. Schirmer. The house for many years maintained the largest musical circulating library in the country, but eventually transferred it to the Institute of Musical Art. A specialty was made of publishing the works of American composers, and a Library of Musical Classics. Dr. P. Goetschius and Dr. Theodore Baker were the literary advisers, and the musical publications had reached 18,000 titles in 1906.

Schisma. *Gk.* Half the difference resulting from the tuning up of twelve fifths and seven octaves; half of a COMMA MAXIMA.

Schlag. *Ger.* A beat of time, or of a vibrating reed or a percussion instrument.

Schlagfeder. *Ger.* PLECTRUM.

Schleifen. *Ger.* To slide, to glide.

Schleifer. *Ger.* Slurred note or GRACE.

Schleifezeichen. *Ger.* SLUR.

Schlesinger (Adolf Martin) founded a music publishing house in Berlin, 1795, which brought out a full score edition of Bach's "Matthew Passion," and published the "Berliner Allgemeine musikalische Zeitung." D. 1839. **Heinrich** succeeded to the business of his father, ADOLF MARTIN; founded the "Echo," 1851, which he sold to Leineau, 1864. B. 1807; d. Dec. 14, 1879. **Moritz Adolf** founded a music publishing house in Paris, 1834, which speedily acquired a very large catalogue, including the scores of Mozart's operas, and complete editions of Beethoven, Hummel, etc.; founded the "Gazette Musicale," which later became the "Revue Musicale," 1834 to 1880; sold his business

in 1846 to **Brandus & Dufour.** B. Berlin, oldest son of ADOLF MARTIN; d. 1871, Baden-Baden.

Schlick (Arnold) wrote "Tablaturen," and other works on organ playing, organ building, and composed organ music published in German Tablature; was celebrated blind organist and lutenist in service of the Elector Palatine at Heidelberg. B. about 1460, Bohemia; d. after 1511.

Schmid (Anton) wrote many books on the literature and history of music, and proved Haydn's authorship of the Austrian National hymn; was custos of Vienna Imperial library. B. Pihl, Bohemia, Jan. 30, 1787; d. July 3, 1857, Salzburg.

Schmidt (Bernhard) was the real name of the celebrated organ builder known in England as "Father Smith," who built the organs in the Whitehall Chapel Royal, Westminster Abbey, the Temple, Durham Cathedral, and for St. Margaret's, Westminster, where he played organ. Schmidt was accompanied to England, 1630, by his nephews, **Gerard** and **Bernard** or **Christian,** and from 1697 was court organ builder to Queen Anne. B. about 1630, Germany; d. 1708, London.

Schmitt (Aloys) composed 100 works in all forms; was court organist at Hanover; taught Ferdinand Hiller and others at Frankfort; pupil of his father, a cantor at Obernburg, and of André of Offenbach, in composition; also successful pianist. B. August 26, 1788, Erlenbach; d. July 25, 1866, Frankfort. **Jakob** composed the opera "Alfred der Grosse," Hamburg, and more than 300 other works; brother and pupil of ALOYS. B. Nov. 2, 1803, Obernburg; d. 1853. **George Aloys** edited and completed Mozart's great C minor Mass; composed "Trilby," an operetta, Frankfort, 1845, and many other large works, including an "In Memoriam," which he was conducting when stricken dead by apoplexy; was chapelmaster at Schwerin, and directed Dresden Singakademie and Mozartverein; pupil of his father, ALOYS, and of Vollweiler. B. Hanover, Feb. 2, 1827; d. Oct. 15, 1902, Dresden.

Schlick (Johann Conrad) played and composed for 'cello. B. 1759, Westphalia; d. 1825, Gotha.

Schloesser (Louis) composed "Das Leben ein Traum," 1839, and four other operas, instrumental and church music; pupil of Salieri, Seyfried, and Mayseder, Vienna, and of Kreutzer and Lesueur, Paris Conservatoire. B. 1800, Darmstadt; d. Nov. 17, 1886, Darmstadt. **Carl Wilhelm Adolph** composed piano music; taught Royal Academy of Music, London; retired 1903. B. Feb. 1, 1830; son and pupil of LOUIS; add. London.

Schluss. *Ger.* End, FINALE.

Schlüssel. *Ger.* CLEF.

Schlussfall. *Ger.* CADENCE.

Schlusschor. Final chorus.

Schlussreim. *Ger.* Song refrain.

Schmeltzl, or Schmeltzel (Wolfgang) composed a collection of "Quodlibets," Vienna, 1544; at first cantor of Amberg; later entered the Church.

Schmelzend. *Ger.* "Melting away." Diminishing.

Schmerz. *Ger.* Grief. Sorrow.

Schmerzhaft. *Ger.* Sorrowful.

Schnabel. *Ger.* Mouthpiece of the clarinet and other instruments played in like manner.

Schnarrpfeifen; Schnarrwerk. *Ger.* Organ reed pipes or stops.

Schneider (Georg Abraham) composed the oratorio "Die Pilgrime auf Golgotha" and many works in all forms; became conductor Berlin Opera, 1820; played horn and oboe. B. April 9, 1770, Darmstadt; d. 1839, Berlin.

Schneider (Johann Christian Friedrich) composed the oratorio "Sündfluth" (The Deluge), part-songs for male choir, which are still sung, 23 symphonies, 60 sonatas, seven operas, etc.; conducted important German festivals; founded a musical institute in Dessau, where Robert Franz was a pupil, a singakademie and liedertafel while chapelmaster there to the Duke; organist at Thomaskirche and director opera at Leipsic in early life, where he was pupil of Schoenfelder and Unger; composed symphony at 10. B. Alt-Waltersdorf,

Jan. 3, 1786; d. Nov. 23, 1853. **Johann Gottlob** became court organist at Dresden, and from 1820 was recognized as leading organ virtuoso; taught Liszt, Mendelssohn, Schumann, and others; organist University Church, Leipsic, at 22; notable for interpretations of Bach. B. Oct. 28, 1789, Alt-Gersdorf; d. April 13, 1864, Dresden.

Schnell. *Ger.* "Quick." **Nach und nach schneller,** "quicker and quicker."

Schneller or **Schnelzer.** *Ger.* TRILL.

Schnorr von Carolsfeld (Ludwig) sang ten. in opera; admirable as "Robert" and "Lohengrin"; created the rôle of "Tristan" at Wagner's request, when he caught a fatal chill; was pupil of Otto, Devrient, Leipsic Conservatory; painted, wrote poetry, edited old music. B. July 2, 1836, Munich; son of the painter and director Kunst Akademie; d. July 15, 1865, Dresden. **Malwina Garrigues** sang sop. in opera with distinction, and taught; created "Isolde" to her husband's "Tristan." B. Dec. 7, 1825; m. LUDWIG, 1854; d. Feb. 8, 1904, Carlsruhe.

Schoberlechner (Franz) composed the operas "Il Barone di Dolzheim," St. Petersburg, 1829; "Rossane," Feb. 9, 1839, Milan; played piano, performing Hummel's second concerto (dedicated to him), at 10. B. July 21, 1797, Vienna; d. Jan. 7, 1843, Berlin. **Sophie Dall'occa** sang sop. in opera and concerts, receiving 20,000 rubles salary at St. Petersburg from 1827; pupil of her father. B. 1807, St. Petersburg; m. FRANZ, 1824; d. 1863, Florence.

Schobert, Chobert, or **Schubart** composed 17 sonatas for violin and piano, four books of piano sonatas, etc.; played harpsichord admirably; became musician to Prince de Conti, Paris, 1760; was organist at Versailles for a time. B. 1720, Strassburg; d. 1767, Paris.

Schoelcher (Victor) wrote "The Life of Handel," London, 1857; made notable collections of books and instruments presented to the Paris Conservatoire; was a distinguished amateur in music; soldier and statesman, becoming life senator of France, 1875; wrote on music when exiled by Napoleon III. B. July 1, 1804, Paris; d. Dec. 24, 1893, Horville, Seine-et-Oise.

Schoenberger (Benno) composed three piano sonatas, three rhapsodies, etc.; gave successful recitals in London; toured America, 1894; taught; pupil of Door, Bruckner, and Volkmann, Vienna Conservatory. B. Sept. 12, 1863, Vienna; add. London.

Schoenefeld (Henry) composed the symphonies, "Rural," "Springtime," the ode with orchestra, "The Three Indians," overtures; a violin sonata, Marteau prize, 1899; conducted Germania Männerchor, Chicago; pupil of his father, then of Leipsic Conservatory, where he won prize for chorus with orchestra, later performed at the Gewandhaus. B. Oct. 4, 1857, Milwaukee, Wis.; add. Los Angeles.

Schola Cantorum was the name of a notable school in PARIS.

Scholz (Bernard E.) composed the "Malinconia," symphony in B flat, Op. 60; a requiem, the operas "Carlo Rosa," Munich, 1858, "Anno 1757," Berlin, 1903; overtures to Goethe's "Iphigenie" and "Im Freien"; directed Frankfort Hoch Conservatory in succession to Raff, 1883, prior to which he had been teacher in the royal school at Munich, chapelmaster at Hanover, and from 1871 director the Breslau orchesterverein. Pupil of Ernest Pauer and W. S. Dehn, at Mainz, he became a prolific composer. Other works to be noted are: "Das Siegesfest," "Das Lied von der Glocke," for orchestra, soli, and chorus, and the operas "Zietensche Husaren," Breslau, 1869; "Morgiane," Munich, 1870; "Genoveva," Nuremberg, 1875; "Der Trompeter von Säkkingen," Wiesbaden, 1877; "Die vornehmen Wirte," Leipsic, 1883; "Ingo," Frankfort am Main, 1898. B. Mainz, Mar. 30, 1835; add. Frankfort.

Schonfeld (Hermann) composed a symphony, three cantatas, three overtures; became cantor and royal chapelmaster at Breslau. B. 1829, Breslau; add. Breslau.

School. System of teaching; char-

acteristics of certain composers whose style made a school. Sometimes named after the city where the composers lived and after the men themselves.

Schophar or **Shophar.** A Hebrew trumpet, made of a ram's horn.

Schopp or **Schop (Johann)** composed chorale tunes; played organ St. James kirche, Hamburg, violin to the court at Copenhagen; was also virtuoso on trombone and lute. D. about 1665.

Schott (Anton) sang ten. in opera, debut as "Max" in "Freischütz," 1870, Frankfort, and thereafter appearing in such rôles as "Benvenuto Cellini," "Rienzi," "Lohengrin," at Berlin, Schwerin, and Hanover, joining Dr. Damrosch at the Metropolitan, New York, in 1884. Schott still sang admirably in concert as late as 1906. In early life he was in the army, and rose to be a captain in the Franco-Prussian war, at the close of which he became a pupil of Pischek and Frau Schebest. B. Schloss Staufeneck, Swabia, June 25, 1846; add. Berlin.

Schott's, B., Söhne publish music at Mainz, having a catalogue in 1908 of more than 23,000 books, including many valuable technical works. **Bernhard,** the founder of the house, started in business 1773. D. 1817. **Andreas** continued and enlarged the publishing house. B. 1781; son of BERNHARD; d. 1840. **Johann Joseph** was in business with his brother ANDREAS. The brothers had established a branch in Antwerp prior to their father's death, and this was afterwards removed to Brussels. Branches were then opened in London and Paris. B. 1782; d. 1855. **Adam** conducted the business of the London Branch, but later became a bandmaster, and died in India. Brother of ANDREAS and JOHANN JOSEPH. **Franz Philipp** became associated with the business 1825, and succeeded to the management of affairs for the third generation. B. 1811; son of ANDREAS; d. 1874, Milan. **Peter** managed the Paris and Brussels houses for the third generation. B. Mainz; son of ANDREAS; d. Sept. 20, 1894, Paris. His son **Peter,** a nephew, **Franz von Landwehr,** and **Dr. L. Strecker** were the heads of affairs in 1908, when the firm had houses in New York, Rotterdam, and Leipsic, as well as at the points named.

Schottische. *Ger.* "Scotch Dance." Modern dance in 2–4 time.

Schradieck (Henry) taught and played violin with ability; conducted; composed 25 Grosse Studien for violin, and three volumes of technical studies. Pupil at first of his father, he later studied with Leonard at the Brussels Conservatory, where he won first prize, then with David at Leipsic, and in 1863 was engaged as soloist at the Reinthaler concerts in Bremen; then served as violin teacher, Moscow Conservatory, 1864–68, when he became concertmeister to the Hamburg Philharmonic Society, serving six years. In 1874 he became concertmeister at the Gewandhaus, Leipsic, led the theatre orchestra, and taught in the conservatory. Then he settled in CINCINNATI as head of the violin department of the COLLEGE OF MUSIC, and organized an excellent symphony orchestra composed of the teachers and advanced pupils, giving the first eight of Beethoven's symphonies in a single season. In 1889 he retired from this post and again became concertmeister at Hamburg, but returned to America, taught in the National Conservatory, then at the Broad Street Conservatory, Philadelphia, and finally opened his own school in Brooklyn, New York. B. April 29, 1846, Hamburg; add. Brooklyn-New York.

Schreck (Gustav) composed the oratorio "Christus der Auferstandene," Gewandhaus, 1892, concert cantatas, etc.; became cantor of the THOMASSCHULE, 1892. Pupil of the Leipsic Conservatory, he was made teacher of theory and composition in that institution, 1885, and on accepting the important post at the Thomasschule, was made royal professor. B. Sept. 8, 1849, Zeulenroda; add. Leipsic.

Schreibart. *Ger.* Style.

Schrittmässig. *Ger.* Slowly.

Schröder (Christopher) built organs in London, having learned the craft with "Father Smith." In 1727 he built the organ in Westminster Abbey, played at the coronation of George II.

Schröder (Hermann) composed, wrote on music; played violin; taught Royal School for Church Music, Berlin, and founded his own school there; pupil of A. Ritter. B. July 28, 1843, Quedlinburg; add. Berlin. **Karl** composed the operas "Aspasia," Sondershausen, 1892, "Der Asket," 1893, Leipsic, and the operetta "Malajo," 1887; played 'cello Gewandhaus and Stadt theatre, Leipsic; taught Leipsic Conservatory; conducted opera Amsterdam, Berlin, Hamburg; then became chapelmaster and director of the Sondershausen Conservatory. B. Dec. 18, 1848; brother of HERMANN; add. Sondershausen. **Alwin** became one of the best known of modern 'cellists and quartette players, although chiefly self-taught on that instrument. Violin pupil of his brother HERMANN, and of André for piano, De Ahna for violin and W. Tappert, theory, he was first 'cellist in Liebig's "Concert Orchester," 1875, then held a similar post in Hamburg, then became assistant to, and later successor to, his brother KARL at the Gewandhaus and Leipsic Conservatory; joined the Boston Symphony Orchestra as first 'cello, 1880, was an original member of the Kneisel Quartette, and in 1908, one of the founders of the HESS–SCHRÖDER QUARTETTE. B. June 15, 1855, Neuhaldensleben, Magdeburg; add. New York. **Franz** played viola, and with the three brothers above named organized the **Schröder Quartette**, 1871.

Schröder-Devrient (Wilhelmine) sang sop. in opera, ranking with the foremost German artists of all time; debut as "Pamina" in "Zauberflöte," Vienna, 1821, and thereafter distinguishing herself as "Agathe" in "Freischütz" under Von Weber's direction, and as "Fidelio" on the last and highly successful revival of that work, attended by the composer. In 1823 she received 2000 thalers from the Dresden opera, and commanded $500 an appearance later in her career in London, where she was an especial favourite from 1832. Her Wagnerian rôles included Adriano Colonna, which she created, Senta, and Venus, and her last appearance took place in Riga as Romeo, 1848, although she appeared at the Gewandhaus in concert, 1856. Pupil of her father, **Friedrich**, who had sung the name part in "Don Giovanni" when first produced in German, and who died, 1818, she inherited a talent for acting from her mother, born Antoinette Sophie Bürger, a talented tragedienne, and in childhood joined the forces of the Hofburg Theatre, Vienna. B. Dec. 6, 1804; m. Karl Devrient, the actor, 1824; divorced him, 1828; m. Herr von Doring; divorced him, and in 1850 m. Herr von Bock, of Livonia; d. Jan. 21, 1860, Coburg.

Schröter (Corona Elizabeth Wilhelmine) composed two books of songs; was court singer at Weimar from 1776, and created the rôle of "Iphigénie" in Goethe's play, and composed the music for "Die Fischerin"; pupil of her father, **Johann Friedrich**, who was oboist at Warsaw. Her acquaintance with Goethe began 1766. B. Jan. 14, 1751, Guben; d. Aug. 23, 1802, Ilmenau. **Johann Heinrich** composed duos for violin and for violin and 'cello; played violin; brother of CORONA E. W. **Johann Samuel** played 'cello; toured in early life with his father, sister, and brother, then settled in London, where he married one of his pupils, and retired on receiving $2500 per annum to consent to an annulment of the marriage. In 1782 he became music master to the Queen in succession to J. C. Bach, and published six harpsichord sonatas, and later six concertos and other chamber music. B. 1750, Warsaw; brother of CORONA E. W.; d. Nov. 2, 1788.

Schroeter (Leonard) composed "Hymni Sacri." Erfurt, 1587, at a time when certain of the Latin hymns were still permitted in the Lutheran service; became Cantor of Magdeburg Cathedral in succession to **Gallus**

Dressler, 1564. B. Torgau; d. after 1600.

Schubart (Christian Friedrich Daniel) composed a Salve Regina and clavier pieces; founded the Mannheim "Deutsche Chronik," 1744, later known as "Vaterlands-Chronik"; wrote on musical aesthetics, and his biography, while in prison. B. 1739, Obersontheim, Swabia; d. Oct. 10, 1791.

Schubert (Franz Peter) was the world's greatest composer of songs, practically the creator of the art song, and one of the most prolific as well as one of the greatest of all composers in every form. Son of a Moravian peasant schoolmaster who had married a cook in Vienna, by name Elizabeth Vitz, a Silesian woman, Franz was one of 14 children. Habits of industry were forced upon the whole family by necessity, but the father was determined his children should have the best educational advantages he could obtain. Accordingly Franz was in childhood the violin pupil of Michael Holzer, choirmaster of the parish church at Lichtenthal and, his master said, "soon had harmony at his fingers' ends." He developed a lovely soprano voice which gained him entrance to the Convict in Vienna, where choristers were trained for the Imperial Chapel, and were given the rudiments of an education, provided with an attractive uniform, well fed and well lodged. An orchestra composed of the pupils practiced daily the works of the master composers, and the boys were encouraged to attempt composition, which was only possible to Schubert through the generosity of his fellow pupil Spaun, who gave him the music paper which Schubert was too poor to buy. Schubert's first symphony was composed at sixteen, but he was already author of a number of fantasias, some songs, and an overture. Unfortunately the discipline of the Convict was far from strict, and the boy was permitted to pursue his studies in a desultory manner, so that when his voice broke in 1813 he was unable to stand the examination which would have given him a scholarship. The year before Schubert's mother had passed away and his father having remarried, the boy found conditions at home far from pleasant. To avoid military service he qualified at the Normal School for the post of schoolmaster, and for three years he was his father's assistant; but his heart was never in this work, and he spent most of his time with music. Salieri aided him in the study of composition, and when in his eighteenth year Schubert had begun to compose with that extraordinary facility which was his characteristic in after life; thus in a single day he composed eight songs, including "Der Erlkönig," and a total of 144 songs between his seventeenth and eighteenth birthdays. He took advantage of opportunities afforded at this period to hear the best concerts, and conceived a lasting and earnest admiration for both Mozart and Beethoven. His first mass, that in F, written between May 17 and July 22, 1814, which some critics rank next to the great Beethoven mass in C, was performed by his old teacher Holzer in the Lichtenthal Parish Church. Then he began the composition of dramatic pieces, always hampered by the lack of a good libretto, and composed four other masses; but being unable to obtain a living from his art in Vienna, sought unsuccessfully to secure the directorship of a music school at Laybach. In 1818, and again in 1824, Schubert spent his summer at Zelèsz, Hungary, as teacher in the family of Count Esterhazy, where his surroundings were delightful in all respects, but where he none the less complained of loneliness. During the remainder of his short life Schubert lived a Bohemian existence, having no assured income at any time, sometimes sharing the room of his friend Franz von Schober or such other of his boon companions as might be temporarily in funds; but from first to last he was underpaid by his publishers, unappreciated by the general public, and practically unknown either to the higher grade of musical society or to the court circles which had at once starved and petted

Mozart, and had tolerated the brusqueness of Beethoven. Through the friendship of Michael Vogl, a popular tenor, Schubert's songs came to get a hearing, and gradually the publishers were willing to buy them, but at prices which in these days seem ridiculously low. The celebrated "Winterreise" series of songs brought him an average of twenty cents apiece, his dramatic works brought practically nothing, and a heap of manuscripts found after his death which kept the publishers busy for more than a decade, making the fortunes of several houses, were valued in the inventory at about two dollars. "Die Zwillingsbrüder," his farce, was produced at the Kärnthnerthor Theatre, 1820, but failed after the sixth performance; his serious opera "Alphonso und Estrella" was found too difficult by the musicians who undertook to rehearse it in 1822 at Graz, and was not actually performed until Liszt brought it out in 1854, and his music to "Rosamunde," while well received on its production at the Theater-an-der-Wien, was withdrawn after the second performance. Of his many symphonies the best were not performed during the composer's lifetime. In 1826, when the composer was at the height of such small fame as he attained in life, he received a matter of 200 florins for the seven songs from the "Lady of the Lake," published by Artaria, and 300 florins or about $60 for the violin sonata in D, Op. 53, and the "Divertissement à la Hongroise," Op. 54. More than any other composer Schubert possessed the art of writing melody which should blend completely with the spirit of a song, and he was gifted with a fine discriminating taste in the matter of poetry. More than one hundred poets are represented in a group of 600 songs which he composed; and of these he selected for his purposes 72 songs by Goethe, 54 by Schiller, 48 by Mayrhofer, 44 by Müller, 25 by Hölty, 27 by Matthisson, 20 by Kosegarten; the other poets represented being Schlegel, Klopstock, Körner, Schober, Seidl, Salis, Claudius, Walter Scott, Rellstab, Uz, Ossian, Heine, Shakespeare, Pope, and Cibber. The judgment of the musical world fully confirms the estimate of Liszt, "Schubert was the most poetic musician that ever lived." Such songs as "Der Erlkönig," "Die Junge Nonne," "Der Doppelgänger," "Der Todt und das Mädchen," to name but a few of the most familiar, are ample proof of this. Schubert's habits of composition were well defined. As a rule he composed or studied from six to seven hours until two in the afternoon, when, if he had as much as fifteen cents he would dine at a gasthaus (and there were days when he had not this amount) or sometimes with a friend or patron. During the afternoon he either enjoyed long walks or spent the next few hours with music at the home of a friend, and usually by five o'clock he could again be found in his favourite tavern. He could hardly have drunk to excess on his income even if the creation of more than a thousand works in music in less than eighteen years were not proof at once of industry and of reasonable sobriety. His earliest appearance in good company at a concert was on the occasion of Salieri's Jubilee, where the short cantata written and composed by Schubert as Salieri's pupil was performed. His only public honour was membership in the Vienna Gesellschaft der Musikfreunde, which elected him a member of its representative body in 1827. Of his numerous compositions for piano the "Moments Musicaux" and "Impromptus" are known to every concert goer. His chamber music includes the notable quartets in A minor, D minor, and G major, the piano sonatas in G, A minor, and B flat, while his great symphony in C major and the symphony in B minor, "Unfinished," were each sufficient to rank him with the world's foremost composers. In 1829 Schubert made his only notable appearance at a concert of his own work in the hall of the Musik Verein, the net receipts being $160. At this time he was living with his friend Schober at the "Blaue Igel" (Blue Hedgehog). Overwork and under-nourishment had combined to wreck a constitution orig-

inally robust. He complained of giddiness and rushes of blood to the head, and although he continued his labours and maintained his usual cheerfulness when with his boon companions, his illness became more serious and his attacks more frequent. On Sept. 11, 1828, he took to his bed, and although it was not certain his disease was not infectious, such friends as Spaun, Huttenbrenner, Bauernfeld, and Randhartinger continued to visit him. His illness finally developed into a malignant typhus, and in the delirium in which he passed away he raved about Beethoven, whom he had met but once in his life, and of whom he had then been mortally frightened. Ferdinand Schubert, oldest brother and his best beloved relation, was present at the end. His whole effects as shown by the official inventory, and including the precious manuscript already mentioned, were valued at $12.50. The remains were interred at Währing, near the grave of Beethoven, but in 1888 were removed to the central cemetery of Vienna, along with those of Beethoven, and tablets now adorn the houses in which he was born, in which he lived, and where he died; and in 1872 the Männergesang Verein of Vienna unveiled a monument to him in the Stadt park which cost 42,000 florins. B. No. 54 Nussdorfer Strasse, Lichtenthal, a suburb of Vienna, Jan. 31, 1797; d. Nov. 19, 1828. See biographies Max Friedlander, Reissman, Berlin, 1873; A. Niggli, 1880; Barbedette, Paris, 1866; "Aus Franz Schubert's Leben," Ferdinand Schubert, 1839; "Franz Schubert," Dr. von Hellborn, Vienna, 1865; Eng. trans., A. D. Coleridge, 1869; Thematic Catalogue by Nottebohm. A complete edition of Schubert's works was published by Breitkopf & Härtel, of which the catalogue follows: **Orchestral Works.** *Symphonies:* No. 1, Symphony, D major; No. 2, Symphony, B flat major; No. 3, Symphony, D major; No. 4, Tragic Symphony; No 5, Symphony, B flat major; No. 6, Symphony, C major; No. 7, Symphony, E major; No. 8, Symphony, B minor (unfinished); No. 10 Symphony in C. *Other Orchestral Works:* No. 1, Overture to the comedy with vocal accompaniment, Der Teufel als Hydraulicus; No. 2, D major; No. 3, B flat major; No. 4, D major; No. 5, D major (in Ital. style); No. 6, C major; No. 7, E minor; No. 8, Five Minuets with six Trios; No. 9, 5 Deutsche with Coda and seven Trios; No. 10, Minuet. **Chamber Music.** *Octets:* No. 1, Octet, Op. 166; No. 2, Minuet and final movement of an octet for wind instruments; No. 3, A short Mourning music. *Quintets:* No. 1, Quintet, Op. 163. *String Quartets:* No. 1, B flat major; No. 2, C major; No. 3, B flat major; No. 4, C major; No. 5, B flat major; No. 6, D major; No. 7, D major; No. 8, Op. 168, B flat major; No. 9, G minor; No. 10, Op. 125, No. 1, E flat major; No. 11, Op. 125, No. 2, E major; No. 12, Quartet-Movement, C minor; No. 13, Quartet, Op. 29, A minor, No. 14, D minor; No. 15, Op. 161, G major. *String-Trio:* Trio, B flat major. **Piano Music.** *Piano-Quintet, Quartet, and Trios:* No. 1, Quintet, Op. 114; No. 2, Adagio and Rondo in F major; No. 3, First Trio, Op. 99; No. 4, Second Trio, Op. 100; No. 4 b, Second Trio, Second enlarged edition; No. 5, Notturno in E flat major, Op. 148. *For Piano and one Instrument:* No. 1, Rondo with Violin, Op. 70; No. 2, Sonatina with Violin, Op. 137, No. 1; No. 3, Sonatina with Violin, Op. 137, No. 2; No. 4, Sonatina with Violin, Op. 137, No. 3; No. 5, Fantasia with Violin, Op. 159; No. 6, Sonata with Violin, Op. 162; No. 7, Introduction and Variations on a Theme ("Ihr Blümlein alle") from the Miller Songs with Flute, Op. 160; No. 8, Sonata with Arpeggione or 'Cello. *Piano-Duets:* I, Nos. 1–7; II, Nos. 8–18; III, Nos. 19–32. *Marches:* No. 1, Three Marches (Marches héroiques), Op. 27; No. 2, Six Marches, Op. 40; No. 3, Three Military Marches, Op. 51; No. 4, Funeral March composed at the Death of the Emperor Alexander the First of Russia, Op. 55; No. 5, Heroic-March composed for the act of Anointing the Emperor Nicolaus the First of Russia, Op. 66; No. 6, Two Character-

istic Marches, Op. 121; No. 7, Children's March in G major. *Other Works:* No. 8, Overture, Op. 34, F major; No. 9, Overture, C major; No. 10, Overture, D major; No. 11, Sonata, Op. 30, B flat major; No. 12, Sonata, Op. 140, C major; No. 13, Rondo, Op. 107, A major; No. 14, Rondo, Op. 138, D major; No. 15, Variations on a French Song, Op. 10, E minor; No. 16, Variations on an original Theme, Op. 35, A flat major; No. 17, Variations on a Theme ("Was einst vor Jahren") from Hérold's Opera "Mary," Op. 82, No. 1, G major; No. 18, Introduction and Variation on an original Theme, Op. 82, No. 2, B flat major; No. 19, Divertiss. à la hongroise, Op. 54, G minor; No. 20, Divertiss. à la hongroise, Op. 54, G minor (en forme d'une Marche brillante et raisonnée) on French Movements, Op. 63, E minor; No. 21, Varied Andantino on French Movements, Op. 84, No. 1, B minor; No. 22, Rondo brillant on French Movements, Op. 84, No. 2, E minor; No. 23, Life's Adversities, Characteristical Allegro, Op. 144, A minor; No. 24, Fantasia, Op. 103, F minor; No. 25, Six Polonaises, Op. 61; No. 26, Four Polonaises, Op. 75; No. 27, Four Ländler; No. 28, Fugue, Op. 152, E minor; No. 29, Allegro mod., C major and Andante, A minor; No. 30, Fantasia (from the year 1810); No. 31, Fantasia (from the year 1811); No. 32, Fantasia (from the year 1813). *Sonatas for Piano:* No. 1, Sonata, E major (1815); No. 2, Sonata, C major (1815); No. 3, Sonata, A flat major (1817); No. 4, Sonata, E minor (1817); No. 5, Sonata, Op. 147, B major (1817); No. 6, Sonata, Op. 164, A minor (1817); No. 7, Sonata, Op. 122, E flat major (1817); No. 8, Sonata, Op. 143, A minor (1823); No. 9, Sonata, Op. 42, A minor (1825); No. 10, Sonata, Op. 120, A major (1825); No. 11, Sonata, Op. 53, D major (1825); No. 12, Sonata, Op. 78, G major (1826); No. 13, Sonata, C minor (1828); No. 14, Sonata, A major (1828); No. 15, Sonata, B flat major (1828). *Fantasia, Impromptus, and other Pieces for Piano:* No. 1, Fantasia, Op. 15; No. 2, 4 Impromptus, Op. 90; No. 3, 4 Impromptus, Op. 142; No. 4, Musical Moments, Op. 94; No. 5, Adagio and Rondo, Op. 145; No. 6, Variations, F major; No. 7, Variations on a Theme by A. Hüttenbrenner; No. 8, Variations on a Waltz by Diabelli; No. 9, Andante; No. 10, Piano Piece, A major; No. 11, Adagio, E major; No. 12, Allegretto, C minor; No. 13, 3 Piano Pieces; No. 14, 5 Piano Pieces; No. 15, 2 Scherzos; No. 16, March, E major. *Dances for Piano:* No. 1, Original Dances, Op. 9; No. 2, Walzes, Ländler, and Ecoss, Op. 18; No. 3, Germ. Dances and Ecossaises, Op. 33; No. 4, Sentimental Waltzes, Op. 50; No. 5, Viennese Ladies-Ländler and Ecossaises, Op. 67; No. 6, Noble Waltzes, Op. 77; No. 7, Graz Waltzes, Op. 91; No. 8, Twenty Waltzes, Op. 127; No. 9, Twelve Ländler, Op. 171; No. 10, 17 Ländler; No. 11, Twelve German and five Ecossaises; No. 12, 8 Ländler; No. 13, 6 German Dances; No. 14, 3 German Dances; No. 15, 3 German Dances; No. 16, 3 German Dances; No. 17, 2 German Dances; No. 18, 2 German Dances; No. 19, German Dance; No. 20, German Dance; No. 21, German and Ecossaise; No. 22, Cotillon; No. 23, Gallop and Ecossaises, Op. 49; No. 24, Graz Gallop; No. 25, 11 Ecossaises; No. 26, 8 Ecossaises; No. 27, 6 Ecossaises; No. 28, 5 Ecossaises; No. 29, Ecossaise; No. 30, 20 Minuets; No. 31, Trio "to be regarded as the lost son of a minuet." **Vocal Music.** *Masses:* No. 1, Mass in F major; No. 2, Mass in G major; No. 3, Mass in B flat major; No. 4, Mass in C major; No. 5, Mass in A flat major; No. 6, Mass in E flat major; No. 7, Songs for the Celebration of the Holy Eucharist of the Mass with a Supplement: The Lord's Prayer. *Minor Sacred Works, with Accompaniment:* No. 1, Offertory, Op. 46; No. 2, Op. 47; No. 3, Op. 153; No. 4, ("Tres sunt"); No. 5, Graduale; No. 6, Tantum ergo, Op. 45; No. 7, Tantum ergo (1816); No. 8, Tantum ergo (1822); No. 9, Salve regina in B flat major; No. 10, Duet ("Auguste jam coeleste"); No. 11, Magnificat in C major; No.

12, Stabat mater in G minor; No. 13, Stabat mater in F minor; No. 14, Kyrie (1812); No. 15, Kyrie (1813); No. 16, Kyrie (1813); No. 17, Salve regina (1816); *without Accompaniment:* No. 18, Antiphons, Op. 113; No. 19, Salve regina, Op. 149; No. 20, Salve regina (1816); No. 21, Kyrie (1813); No. 22, Supplement, Tantum ergo (Draught). *Dramatic Works:* No. 1, Des Teufel's Lustschloss (The Devil's Enchanted Castle). Opera in 3 Acts; No. 2, Der vierjährige Posten. (The Soldier who kept his Post during 4 years.) Opera in 1 Act; No. 3, Fernando. Opera in 1 Act; No. 4, The Two Friends of Salamanka, Opera in 2 Acts; No. 5, The Twin-Brothers, Opera in 1 Act; No. 6, The Conspirators, Opera in 1 Act; No. 7, The Enchanted Harp, Melodrame in 3 Acts; No. 8, Music to the comedy, Rosamond of Cyprus, Op. 26; No. 9, Alfonso and Estrella, Opera in 3 Acts, Op. 69; No. 10, Fierabras, Heroic-Romantic Opera in 3 Acts, Op. 76. (*Fragments*): No. 11, Claudine of Villa Bella; No. 12, Der Spiegelritter (The Knight with the Looking-glass), Little Opera; No. 13, Die Bürgschaft (The Bail), Opera; No. 14, Adrast, Opera; No. 15, Pieces interpolated into Herold's Opera: Das Zauberglöckchen (The Enchanted Little Bell). *For 4 and several Male Voices in Chorus, with Accompaniment of Stringed and Wind-Instruments:* No. 1, Night Song in the Wood, Op. 139; No. 2, Hymne an den heiligen Geist (Hymn to the Holy Ghost), Op. 154; No. 3, Gesang der Geister über den Wassern (Song of the Spirits over the Waters), Op. 167. *With Piano Accompaniment:* No. 4, Das Dörfchen (the little village), Op. 11, No. 1; No. 5, Die Nachtigall (the Nightingale), Op. 11, No. 2; No. 6, Geist der Liebe (Love's Genius), Op. 11, No. 3; No. 7, Frühlingslied (Vernal Song), Op. 16, No. 1; No. 8, Naturgenuss (Enjoyment of Nature), Op. 16, No. 2; No. 9, Der Gondelfahrer (The Gondolier), Op. 28; No. 10, Bootsgesang, Op. 52; No. 11, Zur guten Nacht, Op. 81; No. 12, Widerspruch (Contradiction), Op. 105; No. 13, Nachthelle, Op. 134; No. 14, Ständchen (Serenade), Op. 135; No. 15, Im Gegenwärtigen Vergangenes (The Present is the mother of the Past); No. 16, Drinking Song ("Freunde, sammelt Euch"); No. 17, Drinking Song ("Auf, Jeder sei"); No. 18, Bergknappenlied (Miner's Song); No. 19, La pastorella. *Without Accompaniment:* No. 20, Jünglingswonne (Youthful Pleasure), Op. 17, No. 1; No. 21, Liebe (Love), Op. 17, No. 2; No. 22, Zum Rundtanz (Round-dance), Op. 17, No. 3; No. 23, Die Nacht (the night), Op. 17, No. 4; No. 24, Wehmuth (Melancholy); No. 25, Ewige Liebe (Eternal Love); No. 26, Flucht (Flight), Op. 64; No. 27, Mondenschein (Moonlight), Op. 102; No. 28, Schlachtlied (Battle-Song), Op. 151; No. 29, Drinking Song of the XIVth century, Op. 155; No. 30, Nachtmusik (Serenade), Op. 156; No. 31, Frühlingsgesang (Spring Song); No. 32, Der Geistertanz (The Dance of the Ghosts); No. 33, Gesang der Geister über den Wassern (Song of the Spirits over the Waters); No. 34, Lied im Freien (Song in the open air); No. 35, Sehnsucht (Love's Longing); No. 36, Ruhe, schönstes Glück der Erde (Rest, thou finest Luck of Earth); No. 37, Wine and Love; No. 38, Der Entfernten (To the far Sweetheart); No. 39, Lob der Einsamkeit (Praise of Loneliness); No. 40, An den Frühling (To Spring); No. 41, Tomb and Moon; No. 42, Hymne; No. 43, Wer ist gross? Cantata with orchestral Accompaniment; No. 44, Beitrag zur Jubelfeier Salieri's (Contribution to the Jubilee of Salieri); No. 45, Gesang der Geister über den Wassern (Song of the Spirits over the Waters); No. 46, Das Dörfchen (The small Village). *For Mixed Chorus, with Orchestral Accompaniment:* No. 1, Lazarus (Fragment); No. 2, Cantata in honour of J. Spendou, Op. 128; No. 3, On the Emperor's Birthday, Op. 157; No. 4, Cantate zur Namensfeier des Vaters (Cantata for the Name-day of the Father); No. 5, Glaube, Hoff-

nung u. Liebe (Faith, Hope, and Love). *With Piano Accompaniment:* No. 6, Gott im Ungewitter, Gott der Weltschöpfer; No. 7, Hymne an den Unendlichen (God in thunder-storm); No. 8, God the Creator of the World (Hymn to the Infinite), Op. 112; No. 9, Miriam's Song of Victory, Op. 136; No. 10, Prayer, Op. 139; No. 11, Quartet, Op. 146; No. 12, To the Sun; No. 13, Lebenslust (Love of Life); No. 14, The Dance; No. 15, Cantata; No. 16, Funeral Song; No. 17, Easter Song. *Without Accompaniment:* No. 18, Chorus of the Angels (from "Faust"); No. 19, The 92d Psalm. *For 3 and more Female Voices, with Piano Accompaniment:* No. 1, Coronach, Op. 52; No. 2, The 23d Psalm, Op. 132; No. 3, God in Nature, Op. 133; No. 4, Ständchen (Serenade), Op. 135; No. 5, Life; No. 6, Klage um Ali Bey (Complaint about Ali Bey). *For 3 Voices (Terzettos), with Accompaniment:* No. 1. Die Advokaten (The Lawyers), Op. 74; No. 2, Der Hochzeitsbraten (The Wedding-meal), Op. 104; No. 3, Cantata for Vogl's Birthday, Op. 158; No. 4, Cantata for the Name-day of the Father; No. 5, Cantata ("Gütigster, Bester"); No. 6, Das Abendroth (The Evening-red); No. 7, Punschlied (Punch Song); No. 8, Trinklied (Drinking Song). *Without Accompaniment:* No. 9, Terzetto, "Vorüber die stöhnende Klage"; No. 10, Terzetto, "Dessen Fahne Donnerstürme"; No. 11, Terzetto, "Hier umarmen sich getreue Gatten"; No. 12, Selig durch die Liebe; No. 13, Wer die steile Sternenbahn; No. 14, The two Ways of Virtue; No. 15, Bardengesang (Minstrel's Song); No. 16, "Grüner wird die Au"; No. 17, Trinklied im Mai (Drinking Song in May); No. 18, Trinklied im Winter; No. 19, Frühlingslied, "Die Luft ist blau"; No. 20, Todtengräberlied (Sexton's Song); No. 21, Verschwunden sind die Schmerzen; No. 22, Terzetto, "Unendl. Freude"; No. 23, Terzetto, "Dreifach ist d. Schritt der Zeit"; No. 24, Canon, "Goldner Schein deckt den Hain"; No. 25, Canon, "Der Schnee zerrinnt"; No. 26, Canon, "Liebe säuseln die Blätter"; No. 27a, Canon, "Willkommen, Lieber, schöner Mai"; No. 27b, Canon, The same Text, another arrangement; No 28a, Canon, "Lacrimosa son io"; No. 28b, Canon, The same Text, another arrangement; No. 29, Sanctus; Nos. 30–34, Five Duets (also for two Bugle-horns): Frühlingslied (Spring Song), Mailied (May Song), Der Morgenstern (The Morning Star), Jägerlied (Hunter's Song), Lützow's wilde Jagd (Lützow's Temerarious Volunteers); No. 35, Schmerz verzerret ihr Gesicht; No. 36, Singübungen. *For one Voice, with Piano Accompaniment:* Complete Ballads and Songs, 10 volumes in all. **Unfinished or Imperfect Works:** No. 1, Overture in B flat for Orchestra; No. 2, Overture in D flat for Orchestra; No. 3, Concertpiece for Violin and Orchestra; No. 4, Rondo for Violin and string quartet; No. 5, Trio for Violin, Violo and 'cello; No. 6, Overture in G for Piano Duet; No. 7, Overture to "Fierrabras" for Piano Duet; No. 8, Sonata in E major for Piano; No. 9, Sonata in D flat major for Piano; No. 10, Sonata in F sharp minor for Piano; No. 11, Sonata in C major for Piano; No. 12, Sonata in F minor for Piano; No. 13, Sonata in C sharp minor for Piano; No. 14, Sonata in C major for Piano; No. 15, Morceau de Piano in C major; No. 16 Allegretto in C minor for Piano; No. 17, Allegretto in C major for Piano; No. 18, Allegro moderato in C major for Piano; No. 19, Andantino in C major for Piano; No. 20, Allegro and Scherzo for Piano; No. 21, Adagio in C major for Piano; No. 22, Adagio in G major for Piano; No. 23, 12 Viennese German Dances for Piano; No. 24, Menuetto in A major for Piano; No. 25, Menuetto in E major for Piano; No. 26, Menuetto in D major for Piano; No. 27, Menuett in C sharp minor for Piano; No. 28, Two Menuetto for Piano; No. 29, Eight Ecossaises for Piano; No. 30, Three Ecossaises for Piano; No. 31, Album Leaves for Piano. **Vocal**

Music: No. 32, Tantum ergo for Chorus and Orchestra; No. 33, Offertorium for a Tenor voice, Chorus and Orchestra; No. 34, Song of the spirits over the waters; No. 35, Fisherman's Song, for Male Chorus; No. 36a, Spring Song, for Male Chorus; No. 36b, Spring Song, for one voice and Piano; Nos. 37–43, Trios for three male voices; No. 44, The Battle, Cantata. **Ferdinand** was the elder brother of the great composer, to whom he was greatly devoted; composed church music, a requiem for FRANZ; directed Vienna Normal School. B. 1794, Lichtenthal, near Vienna; d. 1859, Vienna.

Schubert (Franz) composed "L'Abeille" for violin, studies, a duo for violin and piano, concertante for violin and 'cello; was concertmeister at Dresden. B. July 22, 1808, Dresden; d. April 12, 1878, Dresden. **Maschinka** sang sop. at Dresden and London Operas. B. Aug. 25, 1815; m. Franz; d. Sept. 20, 1882, Dresden.

Schubert (Louis) taught singing; composed four operettas and a method for voice; was concertmeister at Königsberg. B. Dessau, Jan. 27, 1828; d. Sept. 17, 1884, Dresden.

Schuberth (Gottlob) played clarinet and oboe at Magdeburg; violin pupil of Stamitz. B. Aug. 11, 1778, Carsdorf; d. Feb. 18, 1846, Hamburg. **Julius Ferdinand Georg** founded the music publishing business known as **J. Schuberth & Co.**, Hamburg, 1826; opening a branch in Leipsic six years later, and in New York, 1850, and in 1854 turned the Hamburg house over to his brother FRIEDRICH. Thereafter he divided his time between New York and Leipsic, edited and published musical papers, a Musikalisches Konversations Lexicon, and established the Norddeutscher Musikverein and Preis Institut at Hamburg. B. July 14, 1804, Magdeburg; son of GOTTLOB; d. June 9, 1875. In 1891, the business, which had been carried on by his widow, was sold to F. Siegel. **Ludwig** composed; conducted German opera at St. Petersburg; pupil of his father, GOTTLOB, and of Von Weber; he was conductor at the Magdeburg Stadt Theatre at 16. B. Magdeburg, April 18, 1806; d. 1850, St. Petersburg. **Carl** composed chamber music and for 'cello; became solo 'cellist to the Czar, 1835; and served 20 years as conductor court orchestra; director of music at university and inspector Imperial Dramatic School; pupil of his father, GOTTLOB, and of Hesse for 'cello. B. Feb. 25, 1811, Magdeburg; d. July 22, 1863, Zürich. **Friedrich Wilhelm August** took over the Hamburg publishing business founded by his brother, JULIUS FERDINAND GEORG, 1854, which was thereafter known as **Fritz Schuberth's**; founded "Liszt-Schuberth Stiftung," Weimar, 1872. B. Oct. 27, 1817, Magdeburg. In 1908 the New York house bearing this name was owned by J. H. F. Meyer.

Schuch, von (Ernst) became chapelmaster at Dresden, 1872, and shortly afterwards court chapelmaster; ennobled by Austrian emperor, 1897; played violin in public at 7; pupil of Stolz and Dessoff. B. Nov. 23, 1847, Graz; add. Dresden. **Clementine Prochazka** or **Proska** sang sop. in concerts and opera; "Eva" in "Meistersinger," 1884; pupil of Mathilde Marchesi, Vienna Conservatory. B. Feb. 12, 1853, Vienna; retired, 1895.

Schulhoff (Julius) composed a Galop di Bravura, sonata in F minor, 12 études, and other piano music; played piano, touring Europe successfully; taught in Dresden and Berlin; pupil of Kisch and Tomaschek. B. Aug. 2, 1825, Prague; d. Mar. 13, 1898, Berlin.

Schultergeige. *Ger.* "Shoulder fiddle" or violin, opposed to the Kniegeige or viola da gamba, played between the knees.

Schultheiss (Benedict) composed chorales still sung in Evangelical churches; played organ Nuremberg Egidiuskirche. D. 1693.

Schulthesius (Johann Paul) wrote on church music; composed; was Protestant clergyman of German congregation at Leghorn; pupil of Kehl and Checchi. B. Sept. 14, 1748, Fechheim; d. April 18, 1816, Leghorn.

Schulz (Johann Abraham Peter) composed "Clarisse," 1775; "La fée Urgèle," 1782, "Le Barbier de Seville," and other operas, sacred music, many still popular songs; wrote on theory; was chapelmaster at Copenhagen, 1787–94; pupil of Kirnberger, Berlin. B. Mar. 30, 1747, Lüneberg; d. June 10, 1800, Schwedt.

Schulz or **Schultz (Michael)** was better known as PRAETORIUS.

Schulze (J. F.) made organs in Thuringia from 1825, building those in the Bremen and Solingen Cathedrals and Lübeck Marienkirche. B. 1794, Milbitz-bei-Paulinzella; d. 1858. **Heinrich Edmund** continued the business established by his father, J. F., taking two brothers into partnership, when the house was known as **J. F. Schulze & Söhne**, erected many important organs in England and on the Continent. B. 1824; d. 1878.

Schumann (Robert Alexander) composed choral settings of Byron's "Manfred," Moore's "Paradise and the Peri," the opera "GENOVEVA," "Scenes from Goethe's "Faust," songs comparable to those of Schubert, whom he greatly admired; the greatest of piano quintets, four symphonies, piano music of the best type; aspired to be the greatest pianist of his generation, but so crippled his hand by a rash experiment that he was obliged to renounce this career; became the greatest of music critics among composers, and the greatest composer among music critics. Son of Friedrich August Gottlob Schumann, a book seller, and his wife, Johanna Christiana, born Schnabel, the future composer was inducted into the mysteries of authorship at 14, helping his father in writing a biographical work. After some lessons in music from the town trumpeter of Zwickau, he studied piano with J. G. Kuntzsch, organist of the Marienkirche, but although he had begun to compose at seven, until ten years later, when he entered Leipsic University, his opportunities of acquiring a working knowledge of music were very limited. He had begun the study of law in deference to his mother's wishes, and he professed to resume that study a year later at Heidelberg, but devoted the greater part of his time to music, and to the poems of Sonnenberg, Byron, and especially to the sentimentalities of Jean Paul. For seven hours daily he practiced at the piano, and was cordially received on his single appearance in Heidelberg as a concert pianist. In 1830, having overcome his mother's aversion toward music as a profession, Schumann left Heidelberg for Leipsic, where he had already formed the acquaintance of Wieck. Living in the home of this talented musician, the young man received piano lessons from his host, studied theory with Dorn, and in course of time fell madly in love with Wieck's daughter Clara, who later became his wife, and the most skilful of interpreters of his piano compositions. Hardly a year had elapsed when an appliance he had invented to hold the third finger motionless while practicing with the rest permanently injured that finger, and for a time crippled his whole hand. Then it was that he gave himself up to creative work. Up to his 21st year his most important compositions had been a few songs, some of which were to his own verses; but he soon attempted a piano concerto, which was never completed, and a symphony in G. Clara Wieck, then a child of 13, played the first movement of the symphony on the piano, Nov. 18, 1832, at Zwickau, arousing immediate interest both in the composer and herself. Schumann divided his time between Zwickau and Leipsic for several years, cultivating his powers of expression as composer and author, and maturing his plans for the publication of a musical journal. In 1834 he began to issue the "Neue Zeitschrift für Musik" at Leipsic, and soon became proprietor of this journal, and continued to edit it for the next ten years, and using the power thus gained to aid Chopin, Berlioz, Brahms, and other musicians in their fight for recognition. It was in his journal, the power of which can hardly be appreciated in these days of standardized periodicals, that he created that imaginary "Dav-

idsbundler" with which to make war on the Philistines of art. As an editor and critic he was generally sound in his views, always fair, always unselfish, prone to enthusiasm, and actuated by the noblest ideals. The "Carnaval" and the "Études Symphoniques" were begun in 1834, but were laid aside temporarily because of the press of literary work, but from 1836 to 1839, during which time Schumann was sole editor of the "Neue Zeitschrift," date many of his best piano works, including the F minor sonata, "Kreisleriana," "Fantasiestücke," the Fantasia, Op. 17, the "Davidsbundlertanze," and "Humoresque." Mendelssohn, David, Moscheles, and other notable musicians of the period were to be found at Wieck's house, and Schumann, although of a retiring and taciturn nature, mingled freely in this congenial society. In 1835 he had awakened to his love for Clara Wieck, and two years later formally asked her hand; but Wieck, who may have suspected Schumann's fragile mental temperament, opposed their union, and put him off as long as possible. In 1838 he removed the "Neue Zeitschrift" to Vienna, publishing it in that city for a short time, but soon returning to Leipsic. Wieck remained obdurate regarding the marriage of his daughter to Schumann, but the young people were equally bent upon it, and Schumann instituted a law suit which resulted in a decree in his favour, and on Sept. 12, 1840, they were married in Schoenefeld, near Leipsic. His love for this gifted pianist seems to have been his chief inspiration, and for the next four years he composed with greater facility and in greater quantity than ever, and dedicated to his wife the great piano quintet, which was first performed, Jan. 8, 1843, at the Gewandhaus, the composer's wife at the piano. This composition was the first to win universal acknowledgment of the composer's merit throughout Europe. "Paradise and the Peri," and the music for "Faust" date from the same year. In 1844 he resigned the editorship of the "Neue Zeitschrift," but taught in the Leipsic Conservatory, newly founded by his friend Mendelssohn; accompanied his wife on her Russian tour, and then abandoned Leipsic for Dresden, where he lived in seclusion, attempting to overcome an attack of severe nervous exhaustion. There he was on good terms with Wagner, and there he composed his C major symphony, Op. 60, and in 1847 began work on the opera "Genoveva." He abandoned the use of recitative in this work, and when it was produced under his own direction, June 25, 1850, at Leipsic, it proved a failure. The "Faust" music, which he had at length completed, had been well received, however, and Schumann, far from discouragement, manifested renewed activity. "Manfred," his next most important work, was given with stage setting in 1852 by Liszt at Weimar, and he busied himself with piano works, and the E flat symphony "Rhenish," and with "The Pilgrimage of the Rose," and other vocal pieces. In 1850 Schumann became chapelmaster at Düsseldorf in succession to Hiller, and removed to that city, where he conducted the Lower Rhine festival of 1853. He had never been especially gifted as a conductor, and failing health soon necessitated his retirement from all such strenuous tasks. Almost his last act of importance to the musical world was to write an earnest commendation of Brahms in the "Neue Zeitschrift," Oct. 18, 1853. In 1854, while in a fit of mental depression, the composer threw himself into the Rhine, and although he was rescued by some boatmen, he was thereafter an inmate of an asylum at Endernich, near Bonn. He survived two years more, and had occasional lucid intervals, during which he gladly received his friends and relatives, but as a musician, his career was at an end. More fortunate than many of the great composers in having never known want, Schumann was especially happy in his family life, and was a man of unusual culture in many lines. As a literary man he was chiefly interested in music, and it is in his own writings, and in the col-

lections of letters, that he may be studied to the best advantage. B. June 8, 1810, Zwickau, Saxony; d. July 29, 1856. See biography by Wasielewski, 1858; Reissmann, 1865; Reimann, 1887; Waldersee, 1880; Spitta, 1882; Richard Aldrich; and the letters collected by Dr. Storck, Eng. trans., Hannah Bryant, 1907. Breitkopf & Härtel published a complete edition of his works, edited chiefly by Clara Wieck Schumann, from which the following catalogue is taken: **Orchestral Works.** *Symphonies:* No. 1, First Symphony, Op. 38 in B flat; No. 2, Second Symphony, Op. 61 in C; No. 3, Third Symphony, Op. 97 in E flat; No. 4, Fourth Symphony, Op. 120 in D minor; No. 4a, Fourth Symphony, Op. 120 in D minor. *Overtures:* No. 1, Overture, Scherzo, and Finale, Op. 52 in E; No. 2, Overture to Genoveva, Op. 81 in C minor; No. 3, Overture to the Bride of Messina, Op. 100 in C minor; No. 4, Overture to Manfred, Op. 115 in E flat; No. 5, Festival Overture with song, Op. 123 in C; No. 6, Overture to Julius Cæsar, Op. 128 in F minor; No. 7, Overture to Hermann and Dorothea, Op. 136 in B minor; No. 8, Overture to Goethe's Faust in D minor. *Concertos:* No. 1, Fantasia for Violin, Op. 131 in C; No. 2, Concerto for 'cello, Op. 129 in A minor; No. 3, Concert-piece for 4 Horns, Op. 86 in F; No. 4, Concerto for Piano, Op. 54 in A minor; No. 5, Introduction and Allegro Appassionato, Concert-piece for Piano, Op. 92 in G; No. 6, Concert-Allegro with Introduction for Piano, Op. 134 in D minor. **Chamber Music.** *String Instruments:* Three Quartets for 2 Violins, Viola, and 'Cello, Op. 41 in A minor, F, A. **Piano Music.** *Piano and other Instruments, Quintet:* No. 1, Quintet for Piano, 2 Violins, Viola, and 'Cello, Op. 44 in E flat. *Quartet:* No. 2, Quartet for Piano, Violin, Viola, and 'Cello, Op. 47 in E flat. *Trios:* No. 3, First Trio for Piano, Violin, and 'Cello, Op. 63 in D minor; No. 4, Second Trio for Piano, Violin, and 'Cello, Op. 80 in F; No. 5, Third Trio for Piano, Violin, and 'Cello, Op. 110 in G minor; No. 6, Fantasias for Piano, Violin, and 'Cello, Op. 88 in A minor F, D minor, A minor; No. 7, Fairy Tales, 4 Pieces for Clarinet (ad. lib. Violin), Viola, and Piano, Op. 132, in B flat, G minor, G, B flat. *Duets:* No. 8, Adagio and Allegro for Piano and Horn (ad lib. 'Cello or Violin), Op. 70 in A flat; No. 9, Fantasias for Piano and Clarinet (ad lib. Violin or 'Cello), Op. 73, in A minor, A, A; No. 10, First Sonata for Piano and Violin, Op. 105 in A minor; No. 11, Second Grand Sonata for Violin and Piano, Op. 121 in D minor; No. 12, Fairy Pictures, 4 Pieces for Piano and Viola (ad lib. Violin), Op. 113; No. 13, Three Romances for Hautboy (ad lib. Violin) and Piano, Op. 94 in A minor, A, A minor; No. 14, Five Pieces in the Popular Mode for 'Cello (ad lib. Violin) and Piano, Op. 102. *One or two Pianos, for 4 Hands. Two Pianos, 4 Hands:* No. 1, Andante and Variations, Op. 46 in B flat. *Piano Duets:* No. 2, Oriental Pictures, six Impromptus, Op. 66; No. 3, Twelve Piano Pieces for 4 Hands for Young and Old, 1st Part, Op. 85; No. 4, Ball Scenes, Op. 109; No. 5, Children's Ball, six easy Dances, Op. 130. *Piano Solo:* No. 1, Variations on the name "Abegg," Op. 1 in F; No. 2, Papillons, Op. 2; No. 3, Studies after Paganini's Caprices, Op. 3; No. 4, Intermezzi, Op. 4; No. 5, Impromptus on an Air by Clara Wieck, Op. 5 in C; No. 6, The Davidsbündler, 18 Characteristic Pieces, Op. 6; No. 7, Toccata, Op. 7 in C; No. 8, Allegro, Op. 8 in B major; No. 9, Carnival, Pretty Scenes, on 4 notes, Op. 9; No. 10, Six Concert-Studies after Paganini's Caprices, Op. 10; No. 11, Grand Sonata No. 1, Op. 11 in F sharp major; No. 12, Fantasias, Op. 12; No. 13, Studies in form of Variations (Symphonic Studies), Op. 13 in C sharp minor; No. 14, Grand Sonata No. 3, Op. 14 in F minor; No. 15, Children's Scenes, Op. 15; No. 16, Kreisleriana, Op. 16; No. 17, Fantasia, Op. 17 in C; No. 18, Arabesque, Op. 18 in C; No. 19, Flower Piece, Op. 19 in D flat; No. 20, Humoresque, Op. 20 in B flat;

No. 21, Novellettes, Op. 21; No. 22, Sonata No. 2, Op. 22 in G minor; No. 23, Night Visions (Nachtstücke), Op. 23; No. 24, Carnival Prank of Vienna, Op. 26 in B flat; No. 25, Three Romances, Op. 28 in B flat, F sharp, B; No. 26, Scherzo, Gigue, Romance, Fughetta, 4 Piano pieces, Op. 32; No. 27, Studies for the Pedal Piano, 6 pieces in form of canon, Op. 56; No. 28, Sketches for Pedal Piano, Op. 58; No. 29, 43 Piano Pieces, Op. 68; No. 30, Four Fugues, Op. 72 in D minor, D minor, F minor, F; No. 31, Four Marches, Op. 76 in E flat, G minor, B flat, E flat; No. 32, Forest Scenes, 9 Piano Pieces, Op. 82; No. 33, Variegated Leaves, Op. 99; No. 34, Three Fantasias for Piano, Op. 111 in C minor; A flat, C minor, No. 35, Three Piano Sonatas for the Young, Op. 118 in G, D, C; No. 36, Album Leaves, 20 Piano Pieces, Op. 124; No. 37, Seven Pieces in Fughetta form, Op. 126; No. 38, Morning Songs, 5 Pieces, Op. 133. **Organ Music.** *Eighth Series:* Six Fugues on the name "Bach" for Organ (or Piano with pedal), Op. 60. **Vocal Music.** *Larger Choral Works with accompaniment of the Orchestra or of several Instruments:* No. 1, Paradise and Peri for Solo Voices, Chorus, and Orchestra, Op. 50; No. 2, Advent Song for Soprano-Solo and Chorus with orchestral accompaniment, Op. 71; No. 3, Genoveva, Opera in 4 Acts, Op. 81; No. 4, Farewell Song for Chorus with accompaniment of 2 Flutes, 2 Hautboys, 2 Clarinets, 2 Bassoons, and 2 Horns, or of the Piano, Op. 84; No. 5, "Do not despair in the valley of sorrow," Motet for double Chorus of male voices with accompaniment of the Organ ad lib., Op. 93; No. 6, Requiem for Mignon from Goethe's "Wilhelm Meister" for Chorus, Solo Voices, and Orchestra, Op. 98b; No. 7, Night Song for Chorus and Orchestra, Op. 108; No. 8, The Rose's Pilgrimage, tale from a Poem by Moritz Horn for Solo Voices, Chorus, and Orchestra, Op. 112; No. 9, Manfred, Dramatic Poem in 3 parts by Lord Byron, Op. 115; No. 10, The King's Son, Ballad by Ludwig Uhland for Solo Voices, Chorus, and Orchestra, Op. 116; No. 11, Five Songs from Laube's "Jagdbrevier" for four-part Chorus of male Voices (with accompaniment of 4 Horns ad lib.), Op. 137; No. 12, The Minstrel's Imprecation, Ballad by Ludwig Uhland arranged by Richard Pohl for Solo Voices, Chorus, and Orchestra, Op. 139; No. 13, Page and King's Daughter, four ballads by Em. Geibel for Solo Voices, Chorus, and Orchestra, Op. 140; No. 14, The Luck of Edenhall, ballad by Ludwig Uhland, arranged by Hasenclever for male Voices, Solo Voices, and Chorus with orchestral accompaniment, Op. 143; No. 15, New Year's Song by Fr. Rückert, Chorus with orchestral accompaniment, Op. 144; No. 16, Mass for four-part Chorus with orchestral accompaniment, Op. 147; No. 17, Requiem for Chorus and Orchestra, Op. 148; No. 18, Scenes from Goethe's Faust for Solo Voices, Chorus, and Orchestra. *Vocal Works for Several Voices with Piano Accompaniment:* No. 1, Four Duets for Soprano and Tenor, Op. 34; No. 2, Three Songs for two Voices, Op. 43; No. 3, Four Duets for Soprano and Tenor, Op. 78; No. 4, Maiden's Songs by E. Kulmann for two Soprano Voices (or Soprano and Alto), Op. 103; No. 5, Three Poems by Em. Geibel for several Voices, Op. 29; No. 6, Romances for female Voices with piano accompaniment ad lib. (1st Part), Op. 69; No. 7, Romances for four female Voices with piano accompaniment ad lib. (2d Part), Op. 91; No. 8, Spanish Liederspiel for one and several Voices (Soprano, Alto, Tenor, and Bass), Op. 74; No. 9, Minnespiel from Fr. Rückert's Spring of Love for one and several Voices (Soprano, Alto, Tenor, and Bass), Op. 101; No. 10, Three Songs for Three female Voices, Op. 114; No. 11, Spanish Love-songs for one and several Voices (Soprano, Alto, Tenor, and Bass) with piano accompaniment for four hands, Op. 138; No. 12, The German Rhine, Patriotic air for one Voice and Chorus. *For Chorus of Men with Accompaniment:* No. 1, Six Songs for four male

Voices, Op. 33; No. 2, Three Songs for Chorus of Men, Op. 62; No. 3, Ritornello, Canon for several male Voices, Op. 65. *For Soprano, Alto, Tenor, and Bass without Accompaniment:* No. 1, Five Songs for mixed Voices, Op. 55; No. 2, Four Songs for Soprano, Alto, Tenor, Bass, Op. 59; No. 3, Romances and Ballads for Chorus (Soprano, Alto, Tenor, and Bass), 1st Part, Op. 67; No. 4, Romances and Ballads for Chorus (Soprano, Alto, Tenor, and Bass), 2d Part, Op. 75; No. 5, Four Songs with Double Chorus for large Singing Unions, Op. 141; No. 6, Romances and Ballads for Chorus (Soprano, Alto, Tenor, and Bass), 3d Part, Op. 145; No. 7, Romances and Ballads for Chorus (Soprano, Alto, Tenor, and Bass), 4th Part, Op. 146. *For One Voice with Piano Accompaniment:* No. 1, A Bouquet of Songs by H. Heine, Op. 24; No. 2, Myrtles, Garland of Songs, Op. 25; No. 3, Airs and Songs (1st Part), Op. 27; No. 4, Three Poems by E. Geibel, Op. 30; No. 5, Three Songs by Ad. v. Chamisso, Op. 31; No. 6, Twelve Poems by Justinus Kerner, Op. 35; No. 7, Six Poems from the Songbook of a Painter by Reinick, Op. 36; No. 8, Twelve Poems from Fr. Rückert's Spring of Love by Clara and Rob. Schumann, Op. 37; No. 9, A Bouquet of Songs, Twelve Songs by J. v. Eichendorff, Op. 39; No. 10, Five Songs for one low Voice, Op. 40; No. 11, Woman's Love and Life, Selection of Songs by Chamisso, Op. 42; No. 12, Romances and Ballads (1st Part), Op. 45; No. 13, Poet's Love, Selection of songs by H. Heine, Op. 48; No. 14, Romances and Ballads (2d Part), Op. 49; No. 15, Airs and Songs (2d Part), Op. 51; No. 16, Romances and Ballads (3d Part), Op. 53; No. 17, Belshazzar, Ballad by H. Heine for one low Voice, Op. 57; No. 18, Romances and Ballads (4th Part), Op. 64; No. 19, Airs and Songs (3d Part), Op. 77; No. 20, Alb. of Songs for the Young, Op. 79; No. 21, Three Songs, Op. 83; No. 22, The Glove, Ballad by Fr. Schiller, Op. 87; No. 23, Six Songs by W. v. d. Neun, Op. 89; No. 24, Six Songs by N. Lenau, and Requiem (old Catholic poem), Op. 90; No. 25, Three Songs from Lord Byron's Hebrew Melodies, with Harp or Piano accompaniment, Op. 95; No. 26, Airs and Songs (4th Part), Op. 96; No. 27, Airs and Songs from Goethe's "Wilhelm Meister," Op. 98a; No. 28, Seven Songs by E. Kulm, Op. 104; No. 29, Six Songs, Op. 107; No. 30, Four Hussar's Songs by N. Lenau for one Bar. Voice, Op. 117; No. 31, Three Poems from the Forest Songs by S. Pfarrius, Op. 119; No. 32, Five Cheerful Songs, Op. 125; No. 33, Five Airs and Songs, Op. 127; No. 34, Poems of Queen Maria Stuart, Op. 135; No. 35, Four Songs, Op. 142; No. 36, Fair Hedwig, Ballad by Friedr. Hebbel, for declamation with piano accompaniment, Op. 106; No. 37, Two Ballads for declamation with piano accompaniment, Op. 122; No. 38, Soldier's Song. *Supplement, Edited by Joh. Brahms:* No. 1, Andante and Variations for 2 Piano, 2 'Cellos, and Horn; No. 2, An Anna, for 1 Voice with Piano accompaniment; No. 3, Im Herbste, for 1 Voice with Piano acompaniment; No. 4, Hirtenknabe, for 1 Voice with Piano accompaniment; No. 5, Sommerruh, for 2 Voices with Piano accompaniment; No. 6, Symphonie studies for Piano (Supplement to Op. 13); No. 7, Scherzo for Piano (Supplement to Op. 14); No. 8, Presto for Piano (Supplement to Op. 22); No. 9, Thema in E flat for Piano. **Clara Josephine Wieck** was the foremost woman pianist of her time, one of the best of teachers, and the devoted wife of ROBERT ALEXANDER, whose works she edited, and whose best interpreter she was; composed many works for piano in smaller forms, and a concerto in A minor, Op. 7. Daughter and pupil of Frederick WIECK, she began the study of music in infancy, and made her debut at nine as a pianist, in Leipsic, and in 1832 at the Gewandhaus. The circumstances of her marriage are sufficiently set forth in the notice of her husband, with whose work her life was closely associated until his death

(he expired in her arms), although they had been occasionally separated during her concert engagements. After Schumann's death she lived for a time in Berlin with her mother, then the wife of Bargiel; but while living in Baden-Baden from 1863, she was engaged during the season in touring every part of Europe, being everywhere well received. In 1878 she settled in Frankfort as piano teacher at Hoch's Conservatory. B. Sept. 13, 1819, Leipsic; d. May 20, 1896, Frankfort.

Schumann (Georg Alfred) directed the Berlin Singakademie from 1900, in which year he was made royal professor; composed a symphony, F minor, Op. 42; an earlier symphony in B minor, and much music in other forms; pupil of the Leipsic Conservatory, and later conductor in Dantzic and Bremen. B. Oct. 25, 1866, Königstein; add. Berlin.

Schumann-Heink (Ernestine Rössler) sang con. in opera, debut Oct. 13, 1878, in Dresden, as "Azucena," and after a four years' engagement, joining the Hamburg company, where she sang in wide repertoire; debut as "Erda," Covent Garden, London, 1892, and later at Bayreuth, Berlin, and the Metropolitan, New York, rôles ranging from "Carmen" through all the Wagnerian characters suited to her voice, and from 1906 starring in America at the head of a comic opera company; pupil of Marietta Leclair. B. June 15, 1861, Lieben near Prague; m. Herr Heink, 1883; Paul Schumann, 1893; add. New York.

Schunke (Ludwig) played and composed for piano; was associated with Schumann in the early publication of the "Neue Zeitschrift für Musik"; pupil of Kalkbrenner and Reicha. B. Dec. 21, 1810, Cassel; d. Dec. 7, 1834, Leipsic.

Schuppanzigh (Ignaz) founded the famous quartet which bore his name, Vienna, 1794, and in which he played first violin; PRINCE CARL LICHNOWSKY or Sina, second violin; WEISS, viola; and KRAFT or Zmeskall, 'cello; founded the RASUMOFFSKY quartette, 1808, in which he played first violin; with MAYSEDER, LINK, and WEISS, which continued during his life; was the great friend and viola teacher of Beethoven; and later of Schubert, who dedicated the quartet in A to him; played in the imperial chapel, and conducted the court opera; composed violin music. B. 1776, Vienna; d. Mar. 2, 1830. MME. KILITZKY sang sop. in opera and concert; m. IGNAZ, 1808.

Schurmann (George Caspar) composed operas performed at Hamburg, a church cantata, etc.; sang, Hamburg Opera; court musician to Dukes of Brunswick and Meiningen, 1697–1741.

Schusterfleck. *Ger.* ROSALIA.

Schütt (Éduard) composed piano concerto in G minor, Op. 7, etc., made transcriptions; conducted Vienna Akademische Wagner-Verein from 1878; pupil St. Petersburg and Leipsic Conservatories. B. St. Petersburg, Oct. 22, 1856; add. Vienna.

Schütz (Heinrich) composed dramatic cantatas to sacred texts in which, as in the works of Carissimi, are the germ of the oratorio; studied the monodic style made popular in Italy by Monteverde, and applied it to his opera "Dafne," now lost, which had originally been intended as an adaptation of Peri's work, but included compositions of Schütz's as well; happily blended in his work a profound knowledge of polyphony with the harmonic methods of the Italian renaissance, producing sacred and secular works 100 years before the time of Bach and Handel along the lines on which they subsequently worked. In 1599 he was chorister in the chapel of the Landgraf of Hesse-Cassel, and when his voice broke, began the study of law, but his musical talents were so pronounced that, in 1609, he was sent to Venice at the expense of his master, to become a pupil of Giovanni Gabrieli. Two years later, his first publication, a book of five-part madrigals dedicated to the Landgraf, appeared in Venice, and in 1612 he was again in Hesse-Cassel as court organ-

ist. In 1614 he became chapelmaster to the Elector of Saxony at 400 gulden per annum. Although his relations with the Landgraf continued for several years, he was at last firmly attached to Dresden, where he conducted and managed the opera, and where, in 1619, he issued a collection of psalms for full choir with soli and orchestra. An oratorio on the Resurrection, in 1623, and "Cantiones Sacrae" for four voices and organ, show still further development toward modern ideals. "Dafne" was arranged and composed for the marriage of the Princess Sophie of Saxony to the Landgraf of Hesse-Darmstadt, and was performed at Torgau, April 13, 1627, and is ranked as the first German opera. In 1638 he composed the ballet "Orpheus und Euridice," for the wedding of Johann Georg II, of Saxony, but the composer does not appear to have thereafter attempted dramatic forms, the death of his wife inclining him to sacred music. He composed a four-part setting of Becker's German Psalter, and during a second visit to Italy, 1629, brought out his "Symphoniae Sacrae," of which three parts had appeared up to 1650, the last containing the dramatic cantatas already referred to. In 1633 he visited the court of Copenhagen, and traveled through the German states for the next eight years, then settled in Dresden again, and in 1645 published his Passion on "Die 7 Worte Christi am Kreuz," next his "Musicalia ad Chorum Sacrum," 1648. Toward the close of his career, he returned with renewed affection to the polyphonic style, and the four Passions, which are the most notable product of his later period were for voices alone. B. Oct. 8, 1585, Köstritz, Saxony; d. Nov. 6, 1672, Dresden. See biography by the Spittas, 1886. Breitkopf & Härtel publish a complete edition of Schütz's surviving works in 16 vols., of which the titles are: The Resurrection of Christ; The Four Passions; The Seven last Words of Christ; The Incarnation of Christ (as far as preserved); Polyphonic Psalms with Instruments, first part; Polyphonic Psalms with Instruments, second part; *Cantiones sacrae* (Polyphonic Latin songs with basso continuo); *Symphoniae sacrae*, first part (Vocal music with Instruments); Religious Concertos, first and second parts (Vocal music with basso continuo); *Symphoniae sacrae*, second part (Vocal music with Instruments); Musicalia ad Chorum sacrum (German Motets), first part, Op. XI; The Italian Madrigals; *Symphoniae sacrae*, third part, 1st Series (Vocal Music with Instruments); *Symphoniae Sacrae*, third part, 2d Series (Vocal music with Instruments); Motets, Concertos, Madrigals and Arias, 1st Series; Motets, Concertos, Madrigals and Arias, 2d Series; Motets, Concertos, Madrigals and Arias, 3d Series; Motets, Concertos, Madrigals and Arias, 4th Series; Compositions for the Psalms of David after Cornelius Becker's Poems.

Schwach. *Ger.* "Soft," PIANO.

Schwarbrook (Thomas) built organs in England, including St. Michael's, Coventry, 1733, which cost $7000.

Schwärmer. *Ger.* Obsolete name applied to four or more notes repeated rapidly on the same degrees of the scale.

Schweigezeichen. *Ger.* REST.

Schweinskopf. *Ger.* "Pig's Head," grand pianos so called from side view.

Schweizerfamilie. Joseph Weigl's three-act opera, to book by Castelli, was first performed Mar. 14, 1809, Vienna.

Schweizerpfeife, Schweizerflöte, Feldpfeif. *Ger.* German or traverse FLUTE.

Schwemmer (Heinrich) played organ at Nuremberg Frauenkirche, where he was director from 1656; taught Pachelbel, Schmidt and others; composed hymns and organ pieces; pupil of J. E. Kindermann. B. Gumbertshausen, near Hallburg, Mar. 28, 1621; d. May 26, 1696, Nuremberg.

Schweller. *Ger.* Swell ORGAN.

Schwencke or **Schwenke (Johann Gottlieb)** played bassoon; court

musician. B. Aug. 11, 1744, Breitenau, Saxony; d. Dec. 7, 1823, Hamburg. **Christian Friedrich Gottlieb** composed poems of his friend Klopstock, six organ fugues, clavier sonatas; played organ; became cantor in Leipsic in succession to E. Bach; pupil of Bach. B. Aug. 30, 1767, Wachenhausen; son of JOHANN GOTTLOB; d. Oct. 28, 1822, Hamburg. **Johann Friedrich** played organ Hamburg Nicolaikirche; composed cantatas, orchestrated Beethoven's "Adelaide," etc. B. April 30, 1792, Hamburg, son of C. F. G. **Carl** composed three sonatas for two pianos; played piano. B. Mar. 7, 1797; son of C. F. G. **Friedrich Gottlieb** composed fantasias for organ, trumpet, trombone and drums; edited chorales of his father, JOHANN FRIEDRICH; played organ Hamburg Nicolaikirche. B. Dec. 15, 1823, Hamburg; d. June 11, 1896, Hamburg.

Schwermüthig. *Ger.* Sorrowful, pensive.

Schwindel or **Schwindl (Friedrich)** composed mass in E minor, four voices and orchestra, symphonies, chamber music, played many instruments; became concertmeister at Carlsruhe. D. Aug. 10, 1786.

Schwingungen. *Ger.* VIBRATIONS.

Schytte (Ludwig Theodor) composed the one-act opera "Hero," Copenhagen, 1898; the operetta "Der Mameluk," Vienna, 1903; the song cycle "Die Verlassene," piano sonato and concerto, etc.; pupil of Taubert and Liszt. B. April 28, 1850, Aarhus, Denmark; d. Nov. 10, 1909, Vienna.

Scioltamente, Scioltezza, Con. *It.* With ease, freedom.

Sciolto. It. Freely, with ease; **as fuga,** a free FUGUE.

Scolia. Short Greek songs sung during banquets, formerly by the whole assemblage, afterwards by each guest alone, holding in his hand a myrtle branch. The songs were sometimes accompanied and were of three kinds: moral, mythological, and miscellaneous or those of love and wine.

Scontrino (Antonio) composed the operas "Matelda," Teatro del Verme, Milan, 1876; "Il Progettista," Rome, 1882; "Sortilegio," Turin, 1882; "Gringoire," Milan, 1890; "Cortigiana," Milan, 1896; two symphonies, three string quartets; 50 songs, including the cycles "La Vie Intérieure," "Intima Vita," music to "Celeste" and "Francesca da Rimini," a "Salve Regina" and "O Salutaris," etc.; played doublebass, touring Italy as virtuoso; became teacher in Milan, of counterpoint at Palermo from 1891, and in 1892 won in competition a similar post in the Reale Instituto of Florence; pupil of the Palermo Conservatory. B. May 17, 1850, Trapani, Sicily; add. Florence.

Scordato. *It.* Out of tune.

Scordatura. *It.* Special tunings of violins or other stringed instruments to adapt them to certain keys, formerly much in vogue.

Score. An arrangement in NOTATION whereby as many staves as may be necessary to record every part of a composition are united on a single page, bars being "scored" through each; **Full** or **Orchestral,** are scores with separate staves for each part; **Piano** are scores where all the instrumental parts are represented on two staves, with additional staves for the vocal parts; **Short, Close,** or **Compressed** are scores with more than one part to the stave.

Scorrendo. *It.* Flowing from one sound to another.

Scorrevole. *It.* Gliding, flowing.

Scotch Scale. PENTATONIC SCALE.

Scotch Snap. Some Scotch melodies have a peculiar rhythm, as the Strathspey tunes, in which a short note comes before a long one. Reels and jigs have not the snap, which is, however, equally common to the vulgar "coon songs," or "ragtime" of the United States.

Scotch Symphony. Felix Mendelssohn's title for his symphony in A minor, Op. 56, which was intended to convey his impressions of Scotland, 1829. It was begun July 30 of that year, completed Jan. 20, 1842, and first performed Mar. 3, 1842, at the

Gewandhaus, and dedicated to Queen Victoria.

Scott (Cyril Meir) composed "La Belle Dame Sans Merci," sop. bar., and orchestra, songs, chamber music, overtures to "Princesse Maleine" and "Pelléas et Mélisande"; pupil of Frankfort Hoch Conservatory and follower of DEBUSSY. B. Sept. 27, 1879, Oxton, Eng.; add. London.

Scott (Lady John Douglas) composed "Annie Laurie," other Scotch songs, and possibly "The Banks of Loch Lomond"; daughter of John Spottiswoode, of Spottiswoode; maiden name Alicia Ann. B. 1810, Spottiswoode; m. Lord John Montague-Douglas-Scott, Mar. 16, 1836; d. Mar. 12, 1900, Spottiswoode.

Scotti (Antonio) created the rôle of "Scarpia" in the first American performance of "La Tosca," 1901, and was thereafter a favourite bar. at the Metropolitan Opera House, as well as at Covent Garden, London; pupil Milan Conservatory. B. Italy; add. New York.

Scottish Orchestra gave concerts and assisted at choral performances in Scotland, having headquarters in Glasgow. Founded in 1891, with 80 musicians under the direction of GEORG HENSCHEL, who served until 1895, WILHELM KES and WILHELM BRUCH were conductors until 1900, when Dr. FREDERIC COWEN assumed that responsibility. Maurice Sons and Henri Verbrugghen were the concertmeisters.

Scozzese. *It.* "Scotch"; **Alla,** in the Scotch style.

Scriabin (Alexander Nicholaevich) composed choral symphony in E major, Op. 26; symphony in C minor, Op. 29; piano concerto, F sharp minor, Op. 20, three sonatas and other piano works; prize pupil of Moscow Conservatory, 1892, under Safonoff and Tanejev; toured as pianist; taught, Moscow Conservatory, 1898–1903, thereafter devoting himself to composition. B. Jan. 10, 1872, Moscow; add. Moscow.

Scribe (Eugène) was the best and most prolific of recent French librettists; wrote the books of "HUGUENOTS," "AFRICAINE," "FRA DIAVOLO," "ROBERT," "PROPHÈTE," "DOMINO NOIR," in all more than 250 opera books, comedies, and ballets; member of the Académie Français. B. Dec. 25, 1791, Paris; d. Feb. 21, 1861, Paris.

Scriva. *It.* "Written"; **si scriva,** as written.

Scudo (Pietro) wrote the musical novel "Le Chevalier Sarti," and many books on music, criticisms for "Revue des Deux Mondes"; sang and taught vocal; became insane, 1863. B. Venice, June 6, 1806; d. Oct. 14, 1864, Blois.

Sdegnosamente, Sdegnoso, Sdegno, Con. *It.* Scornfully; with scorn.

Sdrucciolando. *It.* Sliding.

Sdrucciolare. *It.* To slide by depressing the keys of the piano rapidly in succession, with the finger nails; the scales of the harpsichord were often so played.

Se. *It.* "As, if"; **Bisogno,** if required.

Seasons. Joseph Haydn's oratorio known in German as "Die Jahreszeiten," to book by van Swieten, based on Thomson's "Seasons," was first performed April 24, 1801, at the Schwarzenberg palace, Vienna, having been begun April, 1798. It was Haydn's last important work.

Sebastiani (Johann) composed a Passion, 1672, lately republished; sacred and secular songs, was cantor of the Königsberg Domkirche and chapelmaster to the Electors of Brandenburg. B. Sept. 30, 1622, Weimar; d. 1683.

Sec. *Fr.* Unornamented, plain.

Seccarara. *It.* Neapolitan dance.

Secco. *It.* Unornamented, plain.

Sechsachteltakt. *Ger.* Six-eight time.

Sechssaitig. *Ger.* Six-stringed.

Sechsteilig. *Ger.* In six parts.

Sechsvierteltakt. *Ger.* Six-four time.

Sechszehnfüssig. Ger. The unison pitch of the pedal organ; "of sixteen feet."

Sechszehntheilignote. *Ger.* SEMIQUAVER.

Sechter (Simon) wrote on theory; taught from 1850, Vienna Conservatory, such pupils as Nottebohm, Vieuxtemps, Pauer, Pohl, and Thalberg; composed 12 masses, songs, and works in many forms; completed Mozart's D major fugue for grand orchestra. B. Oct. 11, 1788, Friedberg, Bohemia; d. Sept. 12, 1867.

Second. INTERVAL, as c to d; CHORD 6–4–2 in figured bass.

Seeling (Hans) composed "Lorelei," "Barcarolle," and other piano pieces; played piano. B. 1828, Prague; d. May 26, 1862, Prague.

Seg. SEGUE or SEGNO.

Seger (Joseph Ferdinand Norbert) composed "Eight Toccatas and Fugues" recently published by Breitkopf & Härtel and much church music which has been lost; played violin, and for 37 years, from 1745, organ at the Prague Kreuzherrenkirche; name also spelled Seeger, Seegr, Sager, Zeckert, Segert; noted as a teacher. B. Mar. 21, 1716, Melnik, Bohemia; d. April 22, 1782, Prague.

Segue. *It.* Succeeds, follows after.

Seguendo, Seguene. *It.* Succeeding, following.

Seguenza. *It.* SEQUENCE.

Seguidilla. *Sp.* Vivacious Spanish dance in 3–4 or 3–8 time.

Seguin (Edward Arthur Shelden) sang bass in English opera, and toured America at head of "Seguin Troupe," pupil Royal Academy of Music. B. April 7, 1809, London; d. Dec. 9, 1852, New York. **Ann Childe** sang "Donna Anna" and other sop. rôles in opera; taught vocal in New York; pupil Royal Academy of Music. B. 1814, London; m. E. A. S.; d. 1888, New York. **William Henry** sang bass; pupil Royal Academy of Music; brother of E. A. S. B. 1814, London; d. 1850. **Elizabeth**, sister of E. A. S., was the mother of Mme. PAREPA-ROSA.

Seguite. *It.* SEGUE.

Segno. *It.* "Sign" used in NOTATION for a repeat.

Sehnsucht. *Ger.* Longing, desire, ardour.

Sehr. *Ger.* Extremely; as **Lebhaft**, extremely lively.

Sei. *It.* Six.

Seidl (Anton) became one of the foremost modern conductors; assisted Wagner in scoring the RING DES NIBELUNG, and at the first Bayreuth festival; became conductor Leipsic Opera House, 1879–82; toured Europe; became conductor Bremen Opera House, 1883, then at Metropolitan Opera House, New York, 1885–91, N. Y. Philharmonic Society, 1895–7, then at Bayreuth and Covent Garden; pupil Leipsic Conservatory. B. Pest, May 7, 1850; d. New York, Mar. 28, 1898. Seidl's fine library, including a large collection of full scores, was presented to COLUMBIA University by his widow, Mme. Krauss-Seidl.

Seiffert (Max) edited complete works of Sweelinck; wrote a history of clavier music; became chief editor "Internationale Musikgesellschaft"; pupil of Spitta. B. Feb. 9, 1868, Beeskow; add. Leipsic.

Seiss (Isidor Wilhelm) composed and edited piano music; became professor piano, Cologne Conservatory, 1871; pupil of Wieck and Otto. B. Dec. 23, 1840, Dresden; add. Cologne.

Seitenbewegung. *Ger.* Oblique MOTION.

Seizième de Soupir. *Fr.* Semiquaver rest.

Selby (Bertram Luard) composed 16 anthems, 10 services, cantatas, songs, and "Idyll" for orchestra, incidental music to "Helena in Troas," "Weather or No"; two quintets for piano and strings, suite for violin and piano; became organist Rochester Cathedral, 1900; pupil Leipsic Conservatory, and organist Salisbury Cathedral, 1881. B. February 12, 1853, Ightham, Eng.; add. Rochester.

Seleneccer or **Selneccer (Nikolaus)** composed and wrote hymns; organist at Nuremberg, later court preacher at Dresden. B. Hersbruck, near Nuremberg, Dec. 6, 1528; d. after 1587.

Sembrich ("Marcella" Praxede Marcelline Kochanska) sang sop. in opera, ranking as one of the world's foremost coloraturas, debut June 3, 1877, Athens, as "Elvira" in "Puritani"; thereafter acquiring many rôles, including "Amina," "Lucia," "Marguerite de Valois," "Dinorah,"

"Constance," "Astriflammante," "Fille du Regiment," "Susanna," in all of which she was admirable. Daughter of Kasimir Kochanski, and his wife, born Sembrich, both musicians, she received her first instruction at home, playing violin and piano in public at 12; then studied piano with Wilhelm Stengel, Lemberg Conservatory (whom she afterwards married), and Brustermann, then for a time with Liszt in Vienna, took vocal lessons from Rikitansky, and later with Richard Lewy and the two Lampertis. In 1878 she made her first appearance in Dresden, and was soon a favorite in all the music centres of Europe and America, joining the Metropolitan Opera House Company, 1898. Mme. Sembrich made a notable success in recent years in concert tours. B. Wiesniewczyk, Galicia, Feb. 15, 1858; add. New York.

Semeia. *Gr.* Characters in music.

Semele. George Frederick Handel's opera or oratorio, for it has been performed as both, was composed to book by Congreve, 1743, and first produced Feb. 10, 1744, Covent Garden, London.

Semet (Theophile Aîme Émile) composed "La petite Fadette," Opéra Comique, Sept. 11, 1869; "Gil Blas," Mar. 26, 1860, and many other dramatic works, songs, cantatas; played drum Paris Opéra; pupil Lille and Paris Conservatoires. B. Sept. 6, 1824, Lille; d. April 15, 1888, Corbeil, near Paris.

Semibreve. Whole note in modern NOTATION, or half of a BREVE.

Semichorus. Passage so marked is to be sung by only a section of the chorus.

Semicroma. *It.* Semiquaver.

Semidemisemiquaver. 64th note.

Semi-diapason. *L.* Imperfect octave.

Semi-diapente. *L.* Diminished or imperfect FIFTH.

Semi-diatessaron. *L.* Diminished or imperfect FOURTH.

Semi-ditonus. *L.* Minor third; **cum diapente,** Minor SEVENTH.

Semifusa. *L.* SEMIQUAVER.

Semiminima. *L.* CROCHET.

Semiquaver. Sixteenth note.

Semiquaver Rest. Stop the length of a semiquaver.

Semiramide. Gioachino Antonio Rossini's two-act lyric tragedy, to book by Rossi, based on Voltaire's Semiramis, was first performed Feb. 3, 1823, at La Fenice, Venice. The original cast was Semiramide, Mme. Rossini-Colbran, sop.; Arsaces, Mme. Mariani, con.; Idreno, Sinclair, ten.; Assur, Galli, bar.; Oroe, Mariani, bass. The action opens in Babylon, where Ninus, the King, has been murdered by his consort, Semiramide, aided by Assur, a prince who loves her and aspires to the throne. Arsaces, who is really Semiramide's own son, although she does not know it, returns from the war and is loaded with honors by Semiramide, who becomes infatuated with him. Arsaces meantime is devoted to Azema, a royal princess. As the court is gathered in the temple to swear allegiance to Semiramide, the ghost of Ninus issues from the tomb and declares Arsaces shall succeed to the throne. Assur at once plans the destruction of Arsaces and when they meet with Semiramide by the tomb at midnight Assur meaning to stab Arsaces kills Semiramide instead, and Arsaces leads his beloved Azema to the throne. The principal musical numbers are: "O! come da quel di," Arsaces; "Bella imago degli dei," Arsaces and Assur; "Bel raggio," Semiramide; "Serbami ognor si fido," duo; "Ergi omai la fronte altera?" chorus and march; "Giuro ai numi," quartette and chorus. Act II: "Assur, I cenni miei," Assur and Semiramide; "Giorno d'orrore," Semiramide and Arsaces; "Al mio pregar," Semiramide.

Semisuspirium. *L.* Quaver rest.

Semitone. Half tone.

Semitonium. *L.* Semitone.

Semituono. *It.* Semitone.

Semplice. *It.* Unornamented, simple.

Semplicemente. *It.* Without ornament, simply.

Semplicità, con. *It.* With simplicity.

Sempre. *It.* Throughout, continu-

ally; as **forte**, loud throughout, **più forte**, continually increasing in loudness.

Senaillé (Jean Baptiste) composed 5 books of violin sonatas; taught, played violin in court band of Louis XV of France; pupil of Anet and Vitali. B. Nov. 23, 1687, Paris; d. after 1719.

Senesino (Francesco Bernardi) sang sopranist rôles in London opera, where he received $7000 per season, engaged by Handel 1720, but in 1733 deserted him after a bitter quarrel, and sang at rival house opened by Porpora until 1735, when both companies were bankrupted. Educated in music by Bernacchi, Bologna, he was engaged at the Dresden opera, 1719, and was there engaged by Handel. Senesino (named for his birthplace, Siena) had a voice of con. or mez. sop. quality, small in compass, but said to have been otherwise equal to Farinelli's. B. about 1680; d. Florence about 1750.

Senfel or **Senfl (Ludwig)** composed church music; edited "Liber Selectarum Cantionum," one of the first music books published in Germany; was chapelmaster to Emperor Maximilian I; pupil of Isaac. B. Zurich; d. about 1555.

Senff (Bertholf) founded the "Signale fur die Musikalische Welt," and the Leipsic publishing house which bore his name, issuing many important works of modern masters. B. Sept. 2, 1815, Coburg; d. June 25, 1900, Badenweiler.

Sennet, Synnet, Signet, Synet. Sounding a note seven times, order found in the stage directions of old plays; phrase composed of the open notes of a trumpet or other tube instrument.

Sensibile. *It.* Expressive.

Sensibilità. *It.* Feeling.

Sensible. *Fr.* Major seventh or leading note in a scale.

Sentie. *Fr.* Marked or expressed.

Sentimental. Songs burdened with emotions as opposed to humorous, comic or Bacchanalian.

Senza. *It.* "Without," as **bassi**, without the basses.

Separation. Old name for a grace note.

Se Piace. *It.* "At pleasure."

Septet, Septetto. *It.* Composition for seven voices or instruments or divided into seven parts.

Septime. *Ger.* SEVENTH.

Septième. *Fr.* SEVENTH.

Septimenakkord. *Ger.* Chord of the SEVENTH.

Septimole. Seven notes played in the time of four or six.

Septuor. *Fr.* Composition for seven voices or instruments or divided into seven parts.

Sequence. PROSA; repetition of a figure or harmonic progression in a different key or at a different pitch in the same key; **tonal** or **diatonic**, where there is no modulation; **real** or **chromatic**, where a change of key results.

Serafino, Sanctus or **Santo Serafin**, made violins in Venice, 1678–1735, sometimes on Stainer and sometimes on Amati models, one of which sold in 1894 for $1400; in earlier life worked at Udine, where his labels read "Sanctus Seraphinus, Nicolai Amati Cremonensis Allumnus faciebat: Udine A. 16—." B. Udine. **Georgius** succeeded to the instrument-making business established by his uncle SANCTUS, and made violins only to be distinguished from those of his uncle by the label "Georgius Seraphin Sanctinepos fecit Venetiis," followed by the date.

Seraglio. English title of W. A. Mozart's "ENTFÜHRUNG AUS DEM SERAIL."

Seraphine. Instrument the sounds of which were produced by free reeds coarse in tone; introduced the beginning of this century, but giving way to the HARMONIUM.

Serena. *It.* Evening song.

Serenade. Work of large proportions similar in construction to a symphony. It was formerly a composition for voice or instrument usually to be used in the open air, at night, but the Italian term Serenata was afterwards applied to a cantata with pastoral subject.

Sereno. *It.* Tranquil, serene.

Seres (William) published a psalter and other music works with John Day and others, London, 16th century.

Seria. *It.* Tragic, serious.

Serinette. *Fr.* Bird-organ.

Serioso. *It.* In a grave, thoughtful manner.

Sermisy, de (Claude) composed a number of masses published in Paris by Attaignant and Du Chemin, 1532–56, motets, more than 200 chansons; became canon and master of the Sainte-Chapelle under Henri II; attended the famous conferences of François I with Pope Leo XX, Bologna, 1515, and with Henry VIII of England at the Field of the Cloth of Gold; pupil of Josquin and chorister in boyhood in the Sainte-Chapelle. B. 1490; d. 1562, Paris.

Serov (Alexander Nikolajevitch) composed the operas "Judith," 1863, St. Petersburg; "Rogneda," 1865, St. Petersburg; "Wrazyasiela" ("The Power of Evil"), completed by his pupil Soloviev, incidental music to "Nero," a Stabat Mater, an Ave Maria, a "Gopak" and a "Dance of the Zaprogne Cossacks" for orchestra; vacillated at first between the influences of Wagner and Meyerbeer, but in his last works was distinctly Russian; wrote music criticism, lectured; at first government clerk, then 'cellist and pupil of Hunke in theory. B. Jan. 23, 1820; d. Feb. 1, 1871, St. Petersburg.

Serpent. Obsolete transposing instrument of coarse tone and compass of two octaves, made of wood in curved form and covered with leather, now replaced by the ophicleide. It may have been invented by Guillaume, Canon of Auxerre, about 1590, and was generally set in B flat. A contra serpent or **Serpentcleide,** built on the ophicleide pattern, was set in E flat, but was too unwieldy to be carried by the player.

Serpentone. *It.* SERPENT.

Serpette (Henri Charles Antoine Gaston) composed "La Branche cassée," Bouffes Parisiennes, 1874, and 30 other light operas; pupil of Ambroise Thomas at the Paris Conservatoire, where he won the prix de Rome, 1871, with his cantata "Jeanne d'Arc." B. Nov. 4, 1846, Nantes; d. Nov. 3, 1904, Paris.

Serrano (Emilio) composed the operas "Irene de Otranto," 1891, and "Gonzalo de Cordoba," 1898, both produced at the Madrid Royal Opera, of which he was director; taught MADRID Conservatory; played piano. B. 1850, Vittoria, Spain; add. Madrid.

Serrata. *It.* A final performance.

Serva Padrona. G. B. Pergolesi's two-act intermezzo, to book by Nelli, was first performed Aug. 23, 1733, Naples, and later with great success in Paris during the war of the Lullists and Bouffonistes, and still later was presented in French as "La servante maîtresse." Paisiello composed a work of the same title for St. Petersburg. "The Maid Turned Mistress," to give it an English title, introduces but three personages, one of whom is mute.

Servais (Adrien François) composed three concertos, 16 fantasies, six études, and many other works for 'cello; played 'cello, touring Europe with success as virtuoso; taught Brussels Conservatory, where he had been a pupil under Platel. B. June 6, 1807, Hal, near Brussels; d. Nov. 26, 1866. **Joseph** played 'cello; succeeded his father ADRIEN FRANÇOIS at the Brussels Conservatory, where he had been a pupil. B. Nov. 28, 1850, Hal; d. Aug. 29, 1885, Hal. **Frantz** composed; played piano, taught Brussels Conservatory; brother of JOSEPH.

Servi or **Pueri Symphoniaci.** Musicians employed by Romans of rank.

Service. Portions of the offices of the church sung by the choir as the Canticles, Sanctus; marriage and burial, or Morning and Evening Service.

Sesquialtera. Organ stop composed of ranks of pipes giving high harmonics to strengthen the fundamental tone; numbers in the proportion 3:2.

Sesta, Sesto. *It.* SIXTH.

Sestet, Sestetto. *It.* SEXTET.

Settima, Settimo. *It.* SEVENTH.

Setzkunst. *Ger.* Art of musical composition.

Sevčik (Ottokar) became the most noted violin teacher of recent years, numbering as pupils Kubelik, Marie Hall, and Kocian; wrote a Method in four books, outlining his system; composed "Bohemian dances" for violin. Pupil of his father, a violinist, and later of the Prague Conservatory, his first engagement was as concertmeister to the Salzburg Mozarteum, 1870; then he gave concerts in Prague, became concertmeister at Vienna Komische Oper, and, in 1892, head of violin department of the Prague Conservatory. B. Horazdowitz, Bohemia.

Seventh. The INTERVAL such as c to b, or the CHORD having its highest and lowest note a seventh apart, which may be Major, Minor, or Diminished. Thus c, e, g, b, or g, b, d, f, constitute the primary chords of the seventh. The secondary chords are those having the second, third, fourth, sixth, or seventh of the scale for their bass.

Severamente. *It.* Precisely, strictly.

Severita. *It.* Precision, strictness.

Severn (Thomas Henry) composed an opera, songs, the cantata "Spirit of the Shell," church music; conducted; self-taught in music. B. Nov. 5, 1801; d. April 15, 1881, Wandsworth, Eng.

Sexquialtera. *L.* SESQUIALTERA.

Sext. *Ger.* SIXTH; organ stop of two ranks, having a sixth interval between them, or twelfth and tierce.

Sextetto. SEXTET.

Sextolet, Sextulet. Six notes played in the time of four; double triplet.

Sextuor. *Fr.* SEXTET.

Seyfried, von (Ritter Ignaz Xaver) composed the comic opera "Der Löwenbrunnen," 1797, to book by Schikaneder, for whom he was conductor at the Theater an der Wien, "Der Wundermann am Rheinfall," 1799; "Saul," "Abraham," and other biblical plays, a "Libera" for Beethoven's funeral and other once popular church music; taught successfully; wrote on music; pupil of Koseluch and Haydn. B. Aug. 15, 1776, Vienna; d. Aug. 26, 1841, Vienna.

Sf. or **Sfz.** Abbreviation for SFORZANDO, or SFORZATO.

Sforzando. *It.* SFORZATO.

Sforzato. *It.* Phrases so marked are to be played with more emphasis than the rest.

Sforzato Piano. Sudden FORTE followed by DIMINUENDO.

Sfuggito. *It.* Interrupted, as **Cadenza,** interrupted CADENCE.

Sfz. P. Abbreviation for SFORZATO PIANO.

Sgambati (Giovanni) founded, with his colleague Penelli, the music school attached to the Accademia di Sta. Cecilia at ROME, composed a notable Requiem for the funeral of Umberto I, an "Epitalamio Sinfonico" for the marriage of the Duke of Aosta, quartet for strings in D flat, F minor piano quintet, symphony in D, songs, much piano music; gave orchestral concerts in Rome, introducing the works of Beethoven, Brahms, etc., to Roman audiences; was the friend of Wagner and Liszt; played piano in successful concert tours of Europe; founded the "Nuova Societa Musicale Romana," 1896, and was in all respects one of the most valuable and important of modern Italian musicians; member of the French Institut, and commander of Sts. Maurice and Lazarus; in boyhood he was a church chorister and pupil of Barberi and Natalucci, inheriting from the one the traditions of Clementi and from the other those of Zingarelli. His first publications, 1876, were accepted through Wagner's influence, and the total had reached Op. 38 in 1908, although a second symphony and much other music was still in manuscript. B. May 28, 1843, Rome; add. Rome.

Shading of Pipes. Anything placed at the top of an organ pipe affecting the vibration of air.

Shake. The rapid repetition of two notes a half or whole tone apart, signified by "tr." over the first note to be played; a succession of trills or shakes is called a chain; a shake followed by an appoggiatura

usually finishes with a turn; a shake beginning with a turn is called a prepared shake.

Shakespeare (William) composed symphony in C minor, chamber music, songs; taught singing, Royal Academy of Music, 1878, and conducted concerts of that institution up to 1886; sang in concert and oratorio; organist at 13, and later pupil of Sir W. S. Bennett, Royal Academy of Music. B. June 16, 1849, Croydon; add. London.

Shaliapin or Chaliapine (Fedor Ivanovich) sang bass in opera, debut at Private Opera, Moscow, where his rôles included "Ivan the Terrible," "Melnik," and was especially admired as "Mefistofele" in Boito's opera, which he sang in Milan, 1901 and 1905, repeating his great success at the Metropolitan Opera House, New York, 1908; pupil of Oussatov in Tiflis, then singer in minor St. Petersburg theatres. B. Kazan, Feb. 11, 1873; add. Moscow.

Shamus O'Brien. Sir C. V. Stanford's two-act romantic opera, to book by G. H. Jessup, was first performed Mar. 2, 1896, at the London Opéra Comique Theatre.

Sharp. Sign in NOTATION which raises a note a semitone.

Sharpe (Ethel) played piano, winning silver medal of the Musicians' Company, London, 1891; pupil Royal Irish College of Music. B. Nov. 28, 1872, Dublin; m. Alfred Hobday, 1895; add. London.

Sharpe (Herbert Francis) composed comic opera, overture, "Pianoforte School," Op. 60; taught Royal College of Music; pupil National Training School. B. Mar. 1, 1861, Halifax; add. London.

Shaw (Mary Postans) sang con. rôles with success in concert and opera, but lost her voice through shock when her husband became insane; pupil Royal Academy of Music and of Sir George Smart. B. 1814, London; m. Alfred Shaw, and on his death J. F. Robinson; d. Sept. 9, 1876, Hadleigh Hall, Suffolk, Eng.

Shawm. CHALUMEAU.

She Stoops to Conquer. G. A. Macfarren's three-act opera, to book abridged from Goldsmith's comedy, was first performed Feb. 11, 1864, at Drury Lane, London.

Shedlock (John South) composed a quartet for piano and strings, etc.; wrote criticism, "The Academy" and "The Athenæum"; pupil of Lübeck and Lalo. B. Sept. 29, 1843, Reading, Eng.; add. London.

Sheehan (Joseph) sang ten. in English opera, possessing a lyric voice of good range and fine quality; debut with the Bostonians, singing afterwards as leading ten. of the Castle Square and Henry W. Savage English opera companies such rôles as "Manrico," "Othello," "Tannhauser," "Lohengrin," "Faust"; gave concerts after the disbanding of English opera companies, and in 1908 stock opera performances in Cincinnati.

Shelley (Harry Rowe) composed "Leila" and an opera to Japanese theme, unperformed; the sacred cantata "The Inheritance Divine," two symphonies; the suite "Baden-Baden," for orchestra, songs, church music, the cantata "Vexilla Regis," N. Y., 1894; taught Metropolitan College of Music, New York; played organ in many New York churches; pupil of Stoeckel at Yale and of Dudley Buck, Vogrich, and Dvořák, New York. B. June 8, 1858, New Haven; add. New York.

Shepherd (John) composed church music; played organ and taught, Magdalen College, Oxford; 16th century.

Shepherd (William) composed, played violin, and published music in Edinburgh. D. Jan. 19, 1812.

Sheremetiev (Count Alexander Dimitrievich) became intendant of the imperial court chapels, St. Petersburg, 1902; founded a private symphony orchestra which gave popular-priced concerts in the Russian capital. B. 1859; add. St. Petersburg.

Sherwood (Edgar Harmon) played piano; taught and composed. B. Jan. 29, 1845, Lyons, N. Y.; add. Rochester, N. Y. **William Hall** founded the Sherwood Piano School, Chicago; composed for piano; played in concert tours with success. Pupil of his father, Rev. L. H. Sherwood,

who founded a musical academy in Lyons, N. Y., he studied later with Heimberger, William Mason, and in Berlin, Leipsic, and Stuttgart, and finally with Liszt at Weimar; then returned to the United States and taught at the New England Conservatory, then in New York, and from 1889 as head of piano department, Chicago Conservatory, until 1897. B. Jan. 31, 1854, Lyons, N. Y.; brother of EDGAR HARMON; add. Chicago.

Sherwood (Percy) composed a symphony, overture, piano concerto, sonata for two pianos, quintet for piano and strings; played piano; taught Dresden Conservatory; pupil of Draeseke, Roth. B. May 23, 1866, Dresden.

Shield (William) composed songs, many of which were popularized by Mrs. Billington, more than a score of farces and pantomimes; became Master of the King's Music, 1817; played viola. B. Wickham, Durham, Eng., Mar. 5, 1748; d. Jan. 25, 1829.

Shift. Changing the position of the hands when playing on string instruments.

Shinner (Emily) organized an excellent string quartet of women; played violin; pupil of Joachim. B. Cheltenham, July 7, 1862; m. Capt. Liddell, 1901; d. July 17, 1901.

Shirreff (Jane) sang sop. in opera, debut 1831 as "Mandane" in Arne's "Artaxerxes," toured America with Seguins. B. 1811; d. Dec. 23, 1883, London.

Shirreffs (Andrew) wrote and composed "Jamie and Bess, or the Laird in Disguise," a popular pastoral operetta. B. 1762, Aberdeenshire; d. 1807, London.

Shofar. *Heb.* SCHOFAR.

Short Octave. To economize in large pipes, old organ builders frequently omitted several tones from the lowest octave, which was thus short of the full number required for a scale.

Short (Peter) published music in London, including Morley's "Plaine and Easie Introduction to Practical Musick," 1584 to 1599. The business was continued from 1608 by Humphrey Lowndes.

Shudi or Tschudi (Burkhardt) founded the harpsichord factory from which developed the house of BROADWOOD; learned the business with Kirkman while in the service of Tabel, a well-known instrument maker. B. Mar. 13, 1702, Glarus, Switzerland; settled in London, 1718.

Shudi (Joshua) made harpsichords in London, 1767–75; pupil of Burkhardt Shudi. The business was continued by his widow until 1779.

Shuttleworth (Obadiah) composed 12 concertos and sonatas for violin; played violin and organ, the Temple, London. D. about 1735.

Si. *Fr.* and *It.* The note or key of B; **Bémol,** B flat.

Sibelius (Jean) composed the first Finnish opera, "Tornissa Olija Impi," Helsingfors, 1896, a violin concerto, symphonies in E and D, and several works for orchestra including "Tuonela" (Hades) and "Kuolema" (Death), symphonic fantasias, songs; made a special study of Finnish folksong; principal of the Helsingfors Conservatory, where he had been a pupil under Wegelius, later studying with Becker in Berlin, and Goldmark, Vienna. B. Tavastehus, Finmark, Dec. 8, 1865; add. Helsingfors.

Si Bémol. *Fr.* B flat.

Siberia. Umberto Giordano's three-act opera, to book by Luigi Illica, was first performed, 1903, Milan; in Genoa, and other Italian cities the same year, in Paris, 1905, and in New York, at the Manhattan Opera House, 1907–8, when "Vassili" was sung by Amadeo Bassi, who had already sung the part in Genoa and Paris. The first act, entitled "The Woman," opens in St. Petersburg. Stephana, a "beautiful oriental," has been passed on by the villainous Gleby to Prince Alexis, who has installed her in a luxurious palace. Nikona, Stephana's confidential servant, has a godson, Lieutenant Vassili, with whom Stephana falls in love, and often meets, but in such disguise that he believes her to be a simple working girl. On the eve of departing for war, the young lieutenant calls to bid his

godmother farewell, learns for the first time who Stephana really is, but still loves her. When Prince Alexis enters, he provokes a combat and runs the Prince through the body with his sword. The police enter, and Vassili is arrested. The second act, called "The Lover," transpires on the Russo-Siberian border, where a convoy of prisoners bound for the Siberian mines soon appears. Vassili, condemned for his crime and wearied with the long march, is overcome with despair. Women and children wail their farewells to the men whom they will see no more, but as the convoy prepares to resume the road, a sleigh races into sight. Stephana, who has come to join her lover in exile, is rapturously greeted, declines to listen to his plea that she will leave him alone in his misery, and together they follow the prisoners into exile. The third act, called "The Heroine," takes place in the convict camp at the Siberian mines. It is Easter Eve, and amid the festivities which are permitted even in prison on that day, Stephana and Vassili are plotting their escape. Gleby, who has at last fallen into the toils of justice, is brought among the convicts of whom he is to be one thereafter. Recognizing Stephana he insults her, and Vassili is only prevented from chastising him by the bystanders. Then the church bell peals forth the call to prayer, and the prisoners fall to their knees. When night falls, Stephana and Vassili escape, but Gleby, who has heard of their plan, betrays them. An alarm is sounded, guards start in pursuit of the prisoners, shots are heard, and a moment later the prison officials return, dragging Vassili, and carrying Stephana, who has been mortally wounded, on a litter. Stephana utters a farewell and dies, leaving Vassili alone indeed. Russian colour is given the work by the introduction of the National hymn, the folksong "Ay Ouchnem," which has long been a favourite with the Volga rivermen, and an earlier Russian strain which also occurs in the scherzo of the second of Beethoven's string quartets dedicated to Rasoumoffsky.

Siboni (Giuseppe) sang ten. in early life, appearing in the first performance of several Beethoven works in Vienna; became director of the royal opera and conservatory, Copenhagen, 1819. B. Jan. 27, 1780, Forlì; d. Mar. 29, 1839, Copenhagen. **Erik Anton Waldemar** composed "Lorelei" and other unpublished Danish dramatic and religious works, symphonies, piano and chamber music, was music teacher to the Danish royal family; pupil of his father GIUSEPPE and of Hartmann, Moscheles, and Hauptmann. B. Aug. 26, 1828; d. Feb. 22, 1892, Copenhagen.

Siciliana, Siciliano. *It.* Peasant dance of Sicily in 6–8 or 12–8 time; compositions of a simple character are also so named.

Side-drum. Small military DRUM ordinarily suspended from the side of the player and beaten with wooden sticks. First used in the orchestra by Weber in his "Kampf und Sieg," 1815; afterwards used by Rossini.

Siebenklang. *Ger.* Chord of the SEVENTH; scale of seven notes.

Siebenpfeife des Pan. PAN PIPES.

Siège de Corinthe. G. A. Rossini's three-act lyric tragedy based on his early "Maometto II," book by Soumet and Balocchi, was first performed Oct. 9, 1826, at the Paris Académie.

Siege of Rochelle. Michael William Balfe's three-act opera, to book by Fitzball, was first performed Oct. 29, 1835, at Drury Lane, London.

Siegeslied. *Ger.* Triumphal song.

Siegfried. Third music drama in Wagner's tetralogy the RING DES NIBELUNG.

Siegue. *It.* SEGUE.

Siface (Giovanni Francesco Grossi, detto) sang soprano rôles in opera at Venice; was attached to the chapel royal of James II of England, 1687; probably pupil of Tommaso Redi. B. Pescia, Tuscany; robbed and murdered by postilions in Italy.

Sifflöte, Sufflöte. *Ger.* FLUTE

Signa. Ancient name for large church bells; musical characters and signs used in mediæval NOTATION.

Signalist. *Ger.* Trumpet player in the army.

Signatur. *Ger.* SIGNATURE in NOTATION.

Signature. Signs employed in the NOTATION of music to indicate time and key.

Signe. *Fr.* SEGNO.

Siguidilla. SEGUIDILLA.

Sigurd. Ernest Reyer's five-act opera, to book by Dulocle and Blau, was first performed Jan. 7, 1884, at Brussels, although composed 18 years before, and at Covent Garden, London, July 15, 1884, and the following year at the Paris Opéra. The story is taken from the Eddas, and is that which Wagner, drawing his legend from a similar source, but modifying it to suit his fancy, developed in "Siegfried" and "Gotterdammerung," the latter music dramas in the RING DES NIBELUNGEN. The action opens in Gunther's palace, where Hilda, Gunther's sister, relates her dream to Uta, her nurse, and a group of women who are sewing battle standards. Uta interprets this dream to mean that Hilda's future husband will be killed by a jealous rival. Hilda, who is intended by her brother for Attila, King of the Huns, is thereupon moved to confess her love for Sigurd, and the nurse promises to give him a potion which will cause her passion to be returned. Gunther welcomes messengers from Attila, who describes the charms of Brunehild, whom they report to be asleep in a rocky fastness surrounded by fire. Gunther determines to win Brunehild. A moment later he, urging his sister to marry the King of the Huns, when Sigurd enters, accepts the magic potion from Hilda which Uta has prepared, and falls in love with Hilda. Gunther agrees to give him Hilda if he will aid in winning Brunehild. Priests are leading the worship of Odin and Freja in the second act, when Gunther, Hagen, and Sigurd enter, bent on capturing Brunehild. This deed can only be accomplished, say the priests, by one who had never known love, and Sigurd, therefore, alone is qualified. After an invocation to Hilda, Sigurd blows a horn which the priests have given him, and then sees three Norns, washing a shroud, which they tell him is his. Unmoved by fear or the voluptuous temptations by which he is next surrounded, Sigurd, seeing Brunehild's palace in the distance, plunges into a lake of fire by which it is surrounded, and safely reaches the sleeping beauty, who at once awakes and proffers him her love. Faithful to Gunther, Sigurd leads her away, his drawn sword between them. In the third act, Hilda and Uta, in Gunther's garden, hear Sigurd proclaim his victory. Brunehild, who has been conveyed to the garden while sleeping, is awakened by Gunther, and mistaking him for Sigurd, accepts his protestations of love. Hagen announces the coming nuptials to the people, and then Sigurd appears, claiming Hilda as his reward. Gunther agrees, and bids Brunehild join their hands, but as she touches Sigurd, both feel that their hands are burning. Brunehild in the next act is represented as having some mysterious malady which frightens people away from her. The fact is she is desperately in love with Sigurd, and prays that Odin will release her from this misery by death. Hilda comes to comfort her, wearing a girdle which Brunehild recognizes as having been taken from her by Sigurd, and then she realizes that she has been tricked into a marriage with the wrong man. She dispels the effect of Uta's love potion, and instantly Sigurd loves her. Sigurd and Gunther go hunting. and his death is agreed upon, but Hilda, who informs Brunehild of the plot, offers to save Sigurd if Brunehild will renounce him forever. While Brunehild hesitates, Sigurd is murdered. The body is brought in, and Brunehild mounts the funeral pyre, and as the flames burst out, the celestial voices are heard chanting "The heavens are opening for them."

Silas (Edouard) composed Mass which won the gold medal and 1000 francs prize of the "Assemblée générale des Catholiques en Bélgique," 1866; the oratorio "Joash," Norwich Festival, 1863, Kyrie Eleison with or-

chestra, three symphonies, three overtures, an unpublished English opera "Nitocris," gavotte in E minor, and other piano works; wrote on theory; taught harmony, Guildhall School of Music and Royal Academy of Music; pupil of Kalkbrenner, and later of Paris Conservatoire, under Benoist and Halévy; settled in England as organist, 1850. B. Aug. 22, 1827, Amsterdam; d. London Feb. 8, 1909.

Silbermann (Andreas) built the Cathedral organ, Strassburg. B. May 16, 1678, Frauenstein, Saxony; d. Mar. 16, 1734. **Johann Andreas** built 54 organs, including that of the Abbey of St. Blaise; wrote a history of Strassburg, son and pupil of ANDREAS. B. June 26, 1712; d. Feb. 11, 1783. **Johann Josias** made musical instruments in succession to his father JOHANN ANDREAS. D. June 3, 1786. **Johann Daniel** built organs under the direction of his uncle GOTTFRIED, completing the organ in the Dresden Hofkirche; then settled in Dresden and made keyed instruments and barrel organs. B. Mar. 31, 1717; son of ANDREAS; d. May 6, 1766, Leipsic. **Johann Heinrich** composed, built harpsichords and organs and pianos. B. Sept. 24, 1727; son of ANDREAS; d. Jan. 15, 1799, Strassburg. **Gottfried** was the first German to build a piano. Three of his instruments made for Frederick the Great, still in existence, show the influence of CRISTOFORI, with whose work he was doubtless familiar. At first an organ builder he erected 47 organs in Saxony, including that of the Freiberg Cathedral, 1714, and then devoted himself to clavichords, settling in Dresden, and producing instruments of the best grade. B. Jan. 14, 1683, near Frauenstein; d. Aug. 4, 1753, Dresden.

Silcher (Friedrich) composed popular songs and hymns, a cantata; became conductor Tübingen University, 1817; edited method for harmony and composition, 1851; pupil of his father and of Auberlen. B. Schnaith, Würtemberg, June 27, 1789; d. Aug. 26, 1860, Tübingen.

Silence. *Fr.* Rest.

Silenzio. *It.* Rest.

Si leva il sordino. *It.* Direction to remove the mute.

Siloti (Alexander) composed for and played piano with distinction; taught Moscow Conservatory, 1880–90, then toured for several years; conducted the Moscow Philharmonic concerts, 1901–2, and the following year conducted in St. Petersburg; pupil of the Moscow Conservatory under Swerew, N. Rubinstein, and Hubert, and of Liszt, 1883–86. B. Charkow, Russia, Oct. 10, 1863; add. St. Petersburg.

Silva, de (Andreas) composed two masses and seven motets still preserved in the SISTINE CHAPEL, where he sang, 1519, and was first musician to be entitled "Papal composer."

Silver (Charles) composed the operetta "La Belle au Bois Dormant," Paris, 1895, the oratorio "Tobie," the elegiac poem "Rais"; pupil of the Paris Conservatoire, where he won the prix de Rome, with his cantata "L'Interdit." B. April 16, 1868, Paris; add. Paris.

Silver Strings. Covered strings on violins, etc.

Sim. Abbreviation for SIMILE.

Simao (M. A.) was better known as PORTOGALLO or Portugal.

Simicion, Simekion. *Gk.* Thirty-five stringed harp sometimes used by the Greeks.

Simile. *It.* Same; directing that the same method be carried out in all similar passages.

Simon (Anton Yulievich) composed "Rolla," "The Fishers," "The Stars," and other operatic works, piano music, overtures, etc.; taught harmony in the school of the Moscow Philharmonic Society, and became surintendant of music in the imperial theatres of Moscow and director Alexdrovsky Institute; pupil Paris Conservatoire. B. 1851, France; add. Moscow.

Simone Boccanegra. Giuseppe Verdi's three-act opera, to book by Piave, was first performed Mar. 12, 1857, at La Fenice, Venice, and afterwards at La Scala, Milan, with new libretto by Boito, March 24, 1881.

Simonetti (Achille) composed for and played violin; founded the London Trio with Amina Goodwin and W. E. Whitehouse; pupil of Gamba and Pedrotti, and later of Dancla and Massenet, Paris Conservatoire. B. June 12, 1859, Turin; add. London.

Simoutre (Nicholas Eugene) invented a "Support Harmonique" which is supposed to render uniform the vibrations of the violin's belly and thus improve its tone; made instruments at first in Mirecourt, then in Strassburg; settled in Paris, 1890; wrote several pamphlets in support of his theories. B. April 19, 1839, Mirecourt; add. Paris.

Simpla. *Low L.* CROTCHET.

Simple. Plain, easy; opposed to compound as regards time; to florid, as regards counterpoint; applied to intervals not exceeding an octave, to tones which are not compounded, and to tubes without valves or pistons.

Simpson (Christopher) wrote "The Division Viol," London, 1659, said to be the best work on the viol da gamba, on which he was a virtuoso; "The Principles of Practicle Musick," London, 1665, which passed through nine editions; composed suites and other pieces for strings. D. about 1677.

Simpson (John) published music in London, including "Thesaurus Musicus," which contains "GOD SAVE THE KING." D. about 1747.

Simpson (Thomas) composed and wrote on music; played viola in royal bands of Germany and Denmark from 1610. B. England.

Simrock (Nikolaus) founded the music publishing house in Bonn which brought out the first edition of Beethoven's "Kreutzer sonata," and other works of that master, with whom he had played in the Electoral band. B. 1752; d. 1834. **Peter Joseph** continued the business of his father NIKOLAUS. D. 1868. **Friedrich** founded the Berlin branch of the house, and published Brahms's principal works. B. 1841; son of PETER JOSEPH; d. 1901, Lausanne.

Sin' al fine. *It.* "To the end."

Sinclair (Dr. George Robertson) played organ at 17, Truro Cathedral, from 1889, Hereford Cathedral; past grand organist of English Masons; conductor Three Choirs Festivals, 1891–1906, and of many choral and orchestral organizations, including Birmingham Festival Choral Society; pupil Royal Irish Academy of Music. B. Oct. 28, 1863, Croydon; add. Hereford, Eng.

Sinclair (John) sang ten. in London English operas from 1810, and from 1821 in Italy, where he studied for a time with Rossini; in early life played clarinet in military band. B. Dec. 9, 1791, Edinburgh; d. Sept. 23, 1857, Margate.

Sinding (Christian) composed Rondo infinito for orchestra, Op. 42, violin concerto in A, Op. 45; suite for violin and piano, Op. 14, in all more than 50 published works; played piano and taught, Christiania; pupil of Reinecke, Leipsic; won royal scholarship, later at Munich and Berlin. B. Kongberg, Norway; add. Christiania, Norway.

Sinfonia. *It.* SYMPHONY.

Singakademie. Notable musical institution in BERLIN.

Singakademie. *Ger.* Academy or school for singing.

Singend. *Ger.* CANTABILE.

Singetänze. *Ger.* Ballads or song-dances.

Singhiozzando. *It.* In sobbing style.

Singing is the act of producing musical tone by means of the voice. No instrument invented by man possesses at once the power of producing a complete scale ranging from the highest to the lowest musical sounds the average human ear is capable of distinguishing, with all intermediate tones, every shade and inflection of expression together with articulate speech; but since the voice does all these things, such instruments as those of the violin family which approximate the perfection of the voice in all matters save articulation, are sometimes said to sing. Considered as an instrument, the voice is as much superior to any other apparatus for the production of musical tone as the natural beauty of the diamond is

superior to that of any artificial imitation; but as an instrument, the organs of the voice are wonderful in their complexity. The entire respiratory system is involved in the act of singing, and the tone is produced precisely on the principle of the reed organ pipe. Naturally the first thing in importance is the wind supply. The lungs may be compared to an organ bellows. The muscular control of the diaphragm and of the ribs, whereby the lungs are inflated and the air expired is of primary importance since, as in the case of the organ pipe, the quality of the tone is dependent on the steady and uniform control of the wind supply. From the lungs the air is forced through the trachea or wind pipe past the vocal mechanism of the larynx. According to the theories generally accepted, vibration is set up by the action of the air on the vocal chords, which are small ridges of cartilage set in muscular tissue, covered with a delicate mucous membrane, and capable of altering the size and shape of the aperture through which the air must pass, or of closing it altogether. The form of the vocal chords varies with age and with sex, but in all cases they determine the number of vibrations of the air column, and consequently its pitch. From the larynx upward the air passage resembles the "speaking part" of the organ pipe. The tone is again modified in quality and in pitch by the shape of the mouth and by the nasal passages, which act together as resonators and finally by the position of the tongue and of the lips in articulation. Under the title VOICE will be found the classification of the distinctive varieties of male and female singing voices according to compass, and the pitch and special qualities of each of these subdivisions is described under its proper head. The instinct to sing is quite as natural and hardly less common than the instinct to speak. The ancients limited the oratorical voice, however, to five whole tones, while the singing voice has a range of from ten tones to two or even three octaves. Doubtless the art of singing, fostered by the church, reached its highest perfection in the golden age of polyphony which culminated in Palestrina, and was thence passed on to the great opera singers of the 17th and 18th centuries, whose skill has not been improved on by modern methods. Singing had therefore reached perfection as an art before Garcia's invention of the laryngoscope made possible its comprehension as a science. Many things contributed to aid Italian singers in maintaining their primacy in the vocal art. The climate is such that the delicate mechanism of the voice is easily kept in order, and more important still, the language, by reasen of the preponderance of vowel sounds, is more singable than the tongues of Northern Europe. But while the instinct to sing is common, and the possession of sound vocal organs equally so, no one can sing well who does not possess an accurate sense of pitch, and this is by no means common. In addition the great artist must also possess a highly emotional temperament, or the effort to awaken emotion in others must fail. Singing therefore makes such unusual demands on the individual that, while every man and woman is born into the world with the greatest of all instruments at command, the great singer will always be even more rare than the great instrumentalist.

Single Action. Term applied to the type of HARP superseded by Erard's improvements, which had seven pedals and a single set of strings.

Single Chant. CHANT.

Single Fugue. FUGUE where only one theme is used.

Single Relish. Old ornament used in harpsichord score, sometimes in violin playing and in singing.

Singschule. *Ger.* Song-school.

Singspiel. *Ger.* Comic opera with spoken dialogue.

Singstimme. *Ger.* Voice part.

Sinigaglia (Leone) composed string quartet in D, Op. 27, a concert etude for string quartet, Op. 5, "Danse piedmontese" for orchestra, Op. 31, songs

and chamber music, female choruses; pupil of Turin Conservatory. B. Aug. 14, 1868, Turin; add. Turin.

Sinistra. *It.* "Left."

Sinkapace. Dance resembling the minuet, called by old English writers passa-measure, passing-measure, or measure. It was much danced in Queen Elizabeth's time, and examples of it were composed by Croft and Purcell.

Si Piace. *It.* At pleasure.

Si Replica. *It.* To be repeated.

Si Scriva. *It.* "As written."

Si Segue. *It.* "As follows."

Sister. *Ger.* An old German guitar tuned to G, c, f, g, c′, e′, g′, thus having seven strings, the three lowest covered.

Sistine Choir is the popular English name of Il Collegio dei Cappellani Cantori della Cappella Pontifica at Rome, the oldest and best of the world's church choirs, which consisted in 1908 of 32 choral chaplains, whose duty it was to assist the Supreme Pontiff wherever he might officiate in person. St. Sylvester, 314–35, established the first school in Rome for the training of choristers, and St. Hilarius, 461–68 a second. The Order of St. Benedict, which had founded a seminary in Rome, was intrusted with the training of choristers by St. GREGORY THE GREAT, 590–604, from which time the history of the pontifical choir has been continuous. During that period when the See of Peter was removed to Avignon, the local papal choir numbered 12 singers, 1305–77, but the Roman organization remained intact and at home, governed by a primacerius, who was always a churchman of high rank, aided by a secundicerius who usually succeeded him. On the return to Rome of Pope Gregory XI, the two choirs were united. The Roman singers had previously been collectively known as the **Schola Cantorum**, but the united organizations were thenceforth called Collegio dei Cappellani Cantori, and governed by a Maestro della Cappella Pontifica, an ecclesiastic of high rank who held office for life. From 1469 this post was held by 14 bishops, including GENET of Carpentras, but in 1586 Pope Sixtus V empowered the college to elect the maestri from their own number, and G. A. Merlo was the first to be so chosen. Elections were thereafter held annually, and the office usually fell to the primo basso. With the sojourn in Avignon began the supremacy of the Netherland singers and composers, of whom DUFAY was the most important. The combined choirs possessed 24 voices, but in the 16th century the number was increased to 32, where it has since remained. To compensate PALESTRINA for his troubles with the singers, Pope Pius IV made him composer to the pontifical chapel, 1565, a distinction conferred after his death on Felice ANERIO, but never thereafter. With Palestrina church music and the manner of performing it reached their highest development, and at this period the Sistine Choir may be said to have crystallized. NANINI, BAI, BAINI, to mention a few of the most distinguished members of the choir, have composed for it, but the earlier traditions have been preserved intact. From the fourth century the singers were trained in schools expressly for their functions in connection with the liturgy, supplying both sop. and con. voices for many Roman churches as well, and on the breaking of their voices being placed either in the seminaries or in secular life, as seemed best. Boys' voices were first replaced by falsetto singers imported from Spain in the 16th century, and these in turn gave way before the castrati, who for the next two centuries supplied both church and stage with high voices. The church vigorously condemned the practice by which these voices were produced, while not refusing to avail itself of those which were the result of accident. Finally the necessary operation was prohibited by civil authority on pain of death, which, added to the ipso facto excommunication of the church, ended such atrocities. Of late years the Sistine Choir has contained a number of natural male sopranos, but the majority of the high voices were supplied from the Scuola di S. Salvatore, a maîtrise

which supplied all the churches in Rome.

Sistro. *It.* TRIANGLE.

Sistrum. Rattle which consisted of an iron frame, with cross bars supporting rings, employed in temple worship by Egyptians, Greeks, and Romans, and probably by the ancient Jews as well.

Si Tace. *It.* "Be silent."

Sitóle. CITOLE.

Si volta. *It.* "Turn over."

Sivori (Ernesto Camillo) became one of the foremost violinists of his generation, toured Europe repeatedly with great success, and North and South America, 1846–50, debut at six, and from seven the pupil and protégé of Paganini, who placed him with costa and Dellepiane; composed two concertos and other music for violin; knight of the Orders of Carlos II and of Christ; gold medal of honour, Paris Conservatoire. B. Oct. 5, 1815, Genoa; d. Feb. 19, 1894, Genoa.

Sixième, Sixte. *Fr.* SIXTH.

Six Pour Quatre. *Fr.* SEXTOLET.

Sixteen Feet. Length of the open pipe, unison of the pedal organ and the double of the manuals.

Sixteenth Note. A semiquaver.

Sixth, added. Chord of the subdominant with the supertonic added.

Sixth, chord of the. First inversion of the common chord composed of the note, its third and sixth.

Sixth, Chord of the French, German, Italian. EXTREME SIXTH.

Sixth, Napolitan. NEAPOLITAN SIXTH.

Sjögren (Emil) composed three sonatas, "Erotikon," Op. 10, Novelettes, Op. 14, and other works for piano; "Der Contrabandista," for bass and other songs; became organist Johankirke, Stockholm, 1891; pupil Stockholm Conservatory, and of Kiel and Haupt, Berlin. B. Stockholm, June 6, 1853; add. Stockholm.

Skald. Scandinavian minstrel or scald.

Skip. Movement from one note to another of more than one degree.

Skizzen. *Ger.* Brief unconventional compositions descriptive of some subject.

Slancio, con. *It.* With impetuosity.

Slargando, Slargandosi. *It.* Extending.

Slentando. *It.* Diminishing the time by degrees.

Slide. Passing from one note to another without distinction between intervals; mechanism of the trumpet and trombone, lengthening the tube to allow of a new series of harmonics; lath or slides contracting an ORGAN register's wind supply.

Sliding Relish. COULÉ. Grace in old harpsichord music.

Slivinski, von (Joseph) played piano, touring Europe, and in 1894, America; pupil Warsaw Conservatory, of Leschetizky, and of Rubinstein in St. Petersburg. B. Dec. 15, 1865, Warsaw; add. Warsaw.

Slur. Curved line placed over notes showing they are to be played legato; sometimes used for phrasing. In the violin score the slur shows that the notes under it are to be played with one bow.

Smaniante, Smaniare, Smanioso. *It.* Angry, furious.

Smanicare. *It.* To shift.

Smareglia (Antonio) composed "Preziosa," Milan, 1879; "Bianca da Cervia," La Scala, Milan, 1882; "Il Vassalo di Szigeth," Vienna, 1889, New York as "Der Vasall von Szigeth," 1890; "La Falena," Venice, 1897, and other dramatic works and the symphonic "Eleonora"; pupil Vienna and Milan Conservatories. B. May 5, 1854, Pola, Istria.

Smart (George) published music in London from 1770. D. about 1801. **Sir George Thomas** composed church music, glees, canons; was an original member of the London Philharmonic Society and its conductor at 49 concerts, 1813–44; conducted at many festivals and was regarded as an authority on Handel; played organ Eng. Chapel Royal, in succession to Charles Knyvett, 1822; was the friend of von Weber, and his host on his fatal visit to England, 1826; in early life chorister Eng. Chapel Royal, later violinist at Salomon's concerts; knighted, 1811, after successful concerts in Dublin, by the

Lord Lieutenant. B. May 10, 1776; son of GEORGE; d. Feb. 23, 1867. **Charles Frederick** sang Eng. Chapel Royal; played doublebass; younger brother of SIR GEORGE. **Henry** played violin, London theatres and concerts; pupil of Wilhelm Cramer. B. 1778, London; brother of SIR GEORGE; d. Nov. 27, 1823. **Henry Thomas** composed the cantata "The Bride of Dunkerron," Birmingham Festival, 1864, and many sacred and dramatic works; played organ London churches; pupil of W. H. Kearns. B. Oct. 26, 1813, London; son of HENRY; d. July 6, 1879, London.

Smart (Thomas) composed Tom Paine's song of the death of Wolfe; played organ St. Clement's, Danes, London, 1783.

Smetana (Friedrich) composed "Die VERKAUFTE BRAUT" ("The Bartered Bride"), a highly successful comic opera, first performed 1866 at Gotha; ranked with Dvořák as an exponent of Bohemian music; became conductor the Prague National Theatre on its foundation, 1861, later chief conductor, but was compelled to relinquish this post by deafness, 1874, and a few years later became insane. Pupil of Proksch and of Liszt, Smetana was conductor of the Gothenburg, Sweden, Philharmonic Society, 1856–60. Then, on the death of his wife, Katharina Kolar, the pianist, he made a tour of Sweden before returning to Prague. Other works to be noted: the Bohemian operas "Dalibor," 1866; "Die Brandenburger in Böhmen," 1866; "Zwei Witwen," 1874; "Der Küss," 1876; "Das Geheimniss," 1878; "Libussa," 1881; "Die Teufelswand," 1882, the symphonic poem in six sections "Mein Vaterland," festival march for Shakespeare tercentenary, the symphonic poems "Wallenstein's Lager," "Richard III," "Hákon Jarl," "Triumphsymphonie," "Prager Carneval," trio for piano and strings, string quartets in E minor and C major; part-songs and piano music. B. Leitomischl, Bohemia, Mar. 2, 1824; d. May 12, 1884, Prague.

Smethergell (William) composed music for violin and harpsichord; wrote on thoroughbass, London, publications dated 1785 to 1800.

Sminuendo, Sminuito, Smorendo. *It.* Diminishing the time and tone gradually.

Smith (Alice Mary) composed two symphonies, much chamber music, songs; pupil Sir W. S. Bennett. B. May 19, 1839; m. Judge F. Meadows White; d. Dec. 4, 1884.

Smith (Charles) composed "The Battle of Hohenlinden" and other songs; "Hit or Miss," 1810, London, and other dramatic pieces; played organ; chorister Eng. Chapel Royal. B. 1786, London; d. Nov. 22, 1856.

Smith (Edward Sydney) composed popular piano pieces; pupil Leipsic Conservatory. B. July 14, 1839, Dorchester, Eng.; d. Mar. 3, 1889, London.

Smith, Father. English name of BERNARD SCHMIDT.

Smith (George Townshend) composed church music; played organ Hereford Cathedral from 1843; pupil of Samuel Wesley. B. Nov. 14, 1813. d. Aug. 3, 1877. **Alfred Montem** sang Eng. Chapel Royal; taught Royal Academy of Music. B. May 13, 1828, Windsor; brother of GEORGE TOWNSHEND; d. May 2, 1891, London. **Samuel** played organ; boy chorister, Eng. Chapel Royal. B. Aug. 29, 1821, Eton; brother of GEORGE TOWNSHEND.

Smith (Gerrit) composed the cantata "King David," songs, choruses, piano music; taught, Union Theological Seminary; in early life organist at Buffalo and Albany; pupil Stuttgart Conservatory, of Warren, Thayer, Sherwood, and of Haupt and Rohe, Berlin; A.M. and Mus. Dr., Hobart College. B. Dec. 11, 1859, Hagerstown, Md.; add. New York.

Smith (Dr. John) composed the oratorio "The Revelation" and some church music; was professor of music, Dublin University; vicar choral St. Patrick's, master of the King's Band, etc. B. 1797, Cambridge; d. Nov. 12, 1861, Dublin.

Smith (John Christopher) was Handel's pupil and later his amanuensis, continued the Handel series of oratorio performances until 1774; com-

posed oratorios, operas, including two based on "The Tempest" and "Midsummer Night's Dream." B. 1712; son of Handel's treasurer, Schmidt; d. Oct. 3, 1795.

Smith (John Stafford) composed services, anthems, songs, glees, catches; played organ, Chapel Royal, and became master of the children; sang Eng. Chapel Royal, lay vicar Westminster Abbey; made important collection early English MS., dispersed after his death. B. 1750. Son of MARTIN SMITH, the organist of Gloucester Cathedral; d. Sept. 21, 1836, London.

Smith (Robert Archibald) published "Sacred Harmony for the Church of Scotland," 1828, and many compilations such as "The Scottish Minstrel," Edinburgh; 1807–29 was precentor in Scotch churches. B. Nov. 16, 1780; d. Jan. 3, 1829.

Smith (Wilson G.) composed songs, piano pieces, "Octave Studies," and other technical works; taught piano, voice, and composition, Cleveland, Ohio; pupil Otto Singer, Cincinnati College of Music, of Kiel, the Schwarwenkas, etc. B. Aug. 19, 1855, Elyria, Ohio; add. Cleveland.

Smolensky (Stephen Vassilievich) wrote on church music; made important collections of early MS.; taught musical history, Moscow Conservatory from 1889; became director of the imperial chapels, 1901–3. B. 1848, Kazan; add. Moscow.

Smorfioso. *It.* Coquettish.

Smorzando, Smorzato. *It.* Fading away gradually.

Smyth (Ethel) composed the one-act opera "Der Wald," Dresden, 1901, afterwards performed at Covent Garden, London, and Metropolitan Opera House, New York; "Les Naufrageurs," performed as "Strandrecht," Nov. 11, 1906, Leipsic, both Wagnerian in treatment; songs, Mass in D, overture to "Antony and Cleopatra," serenade in D for orchestra; pupil of Leipsic Conservatory. B. April 23, 1858, London; daughter of Gen. J. H. Smyth, Royal Artillery; add. London.

Snap. SCOTCH SNAP.

Snare Drum. SIDE DRUM.

Snetzler (John) built organs in England. B. 1710, Passau; d. London.

Snodham (Thomas) published music in London from 1609 in succession to his father-in-law, Thomas ESTE.

Soave, Soavemente. *It.* Daintily, delicately.

Sobb. Obsolete word for damping in lute playing, used by Mace, 1676.

Societa Armonica gave subscription concerts in London under baton of H. Forbes, 1827–50.

Society of British Composers was founded in London, 1905, to encourage native composers by producing their works at subscription concerts, and publishing them at the expense of the Society or the author.

Society of British Musicians was founded in 1834 to produce the works of native composers, and in 1836 had a membership of 350, including many well known musicians, gave concerts, but failed to awaken general interest, and ceased to exist 1865.

Söderman (August Johan) composed a notable Mass for soli, chorus, and orchestra, many operettas, including "The Devil's first Rudiments of Learning," Sept. 14, 1856, Stockholm; cantatas, songs, and ballads; was chorusmaster, Stockholm Opera; received his musical education mainly at the Leipsic Conservatorium, where he was the pupil of Richter and Hauptmann. His work for the theatre and his church music were highly valued; but it was his smaller vocal compositions (such as the Bröllopsmarsch for four female voices) that did most to make him popular. B. July 17, 1832, Stockholm; d. Feb. 10, 1876, Stockholm.

Soggetto. *It.* Theme, motif.

Sokalsky (Peter Petrovich) wrote on Russian music; composed "Maria" or "Mazeppa," "A Night in May," "The Siege of Doubno," collected folk songs; secretary Russian Consulate General, N. Y., 1857–60; B. Sept. 26, 1832, Kharkov; d. Odessa, 1887.

Sokolov (Nicholas Alexanderovich) composed chamber music, incidental music to "The Winter's Tale," the ballet "The Wild Swans," 80 songs; pupil of Rimsky-Korsakov,

St. Petersburg Conservatory. B. 1859, St. Petersburg; add. St. Petersburg.

Sol. *Fr.* The note G.

Sol-bémol. *Fr.* G flat.

Sol-bémol majeur. *Fr.* Key of G flat major.

Sol-bémol mineur. *Fr.* Key of G flat minor.

Soldat-Röger (Marie) played violin; pupil of Pleiner, and of Joachim at the Vienna Hochschule, where she won the Mendelssohn prize, 1882. B. Mar. 25, 1864, Graz; m. Herr Röger, 1889; add. Vienna.

Sol-dièse. *Fr.* G sharp.

Solennemente. *It.* Gravely, solemnly.

Solennità. *It.* Gravity, solemnity.

Sol-fa. *It.* Names for the notes in music.

Solfège. *Fr.* Exercise in singing in which the notes of the scale are called Do, Re, Mi, Fa, Sol, La, Si.

Solfeggiamenti. *It.* SOLFÈGE.

Solfeggiare. *It.* The practice of solfeggi or SOLFÈGE.

Solfeggio. *It.* SOLFÈGE.

Solesmes was the village near Le Mannes, France, made famous by the Benedictines whose house was established there, 1833, by Dom Prosper Guèranger, who became its abbot and devoted the energies of the community to the study of Gregorian song. Forced from France in 1901 by the French government, which seized their press, they settled in the Isle of Wight, removing in 1908 to Quarr Abbey, near Ryde. Dom Pothier, Dom Jausions, and Dom Mocquereau have continued to direct the researches of the monks and their efforts for the restoration of liturgical music to what they assume it to have been immediately after the reforms of Saint Gregory the Great, and before the corruptions introduced by the Netherlands composers. By appointment of Pope Pius X, the abbot, Dom Paul Delatte, and the monks of Solesmes are editors for the papal commission which is publishing a new official edition of the Roman Chant.

Solié or Soulier (Jean Pierre) composed "Jean and Genevieve," 1792, "Mademoiselle de Guise," 1808, and in all 33 successful comic operas; in earlier life ten. and later bar. at the Paris Opéra Comique; pupil of his father, a 'cellist, and of the Nîmes maîtrise. B. 1755, Nimes; d. Aug. 6, 1812, Paris.

Solist. SOLOIST.

Solito. *It.* In the usual manner.

Sollecito. *It.* Careful, attentive, solicitous.

Solmisare. *It.* To practice SOL–FA.

Solmisation, Sol-faing. Singing in which the SOLFÈGE names of notes take the place of words.

Solmisiren. *Ger.* To practice SOL–FA.

Solo. *It.* "Alone."

Soloist. Performer who sings or plays alone or with the aid of an accompaniment.

Solo Pitch. Tuning an instrument higher than the regular pitch, to obtain a more brilliant tone.

Solospieler. *Ger.* Solo player.

Solostimme. *Ger.* Solo voice or part.

Soloviev (Nicholas T.) composed "Cordelia" and other operas, a cantata for the second centennial of Peter the Great, fantasie on a folk song for orchestra, songs, piano pieces; the symphonic picture "Russians and Mongols"; taught St. Petersburg Conservatory from 1874, where he had been a pupil; wrote music criticism. B. May 9, 1846, Petrozavodsk; add. St. Petersburg.

Solvere. *It.* To resolve.

Somervell (Arthur) composed "The Forsaken Merman," Leeds Festival, 1895; Mass in C minor, 1891; the ballad with orchestra "Helen of Kirkconnell"; Song of Praise, "The Power of Sound"; "Ode to the Sea," Birmingham Festival, 1897; "Intimations of Immortality," Leeds Festival, 1907; a setting of the Seven Last Words, songs, chamber music, a symphony; became inspector of music for England, Wales, and Scotland, 1901; Mus. Dr., Cambridge, 1903; pupil of Stanford, of the Berlin Hochschule, Royal College of Music, and of Parry. B. June 5, 1863, Windermere; add. London.

Somis (Giovanni Battista) com-

posed three sets of sonatas for violin; taught with notable success, founding the Piedmontese school, his pupils including Leclair and Pugnani; pupil of Corelli and Vivaldi. B. 1676, Piedmont; d. Aug. 14, 1763, Turin.

Sommer (Dr. Hans) composed the opera "Lorelei," Brunswick, 1891, "Saint Foix," Munich, 1894; "Der Meerman," Weimar, 1896, "Rübezahl," Brunswick, 1904, "Riquet à la Houppe," April 14, 1907; many songs. Educated at Göttingen, where he was later professor of Physics, he lived in Berlin, Weimar, then settled in Brunswick; real name Hans Friedrich August Zincken or Neckniz. B. July 20, 1837, Brunswick; add. Brunswick.

Son. *Fr.* Tone.

Sonabile. *It.* Resonant.

Sonare. *It.* To sound or play.

Sonata. *It.* "Sounded." The name applied by early musicians to compositions which were to be played rather than sung, the generic term for the latter being Cantata. **Da Chiesa** was the sonata composed for use in church; **Da Camera** for that intended for secular use. The construction and development of the sonata has already been discussed under FORM. The title was first affixed to the compositions of Bonifacio Graziani, in the 16th century, and some of these early sonatas were written for two violins, bass, and organ; but while symphonies, string quartets, and chamber compositions in general are now in sonata form, the word sonata is usually restricted to compositions for solo instruments, or a solo instrument with piano.

Sonate. *Fr.* SONATA.

Sonatina. *It.* Brief SONATA in which the themes are not developed at length.

Sonatine. *Fr.* SONATINA.

Sonatore. *It.* Instrumentalist.

Sonevole. *It.* Sounding, resonant.

Song. Musical setting of poetry or prose; poem that can be sung; name used to designate the second subject of a sonata.

Songe d'une Nuit d'été. Ambroise Thomas's three-act opéra comique, to book by Rosier and De Leuven, caricaturing Shakespeare and Queen Elizabeth, was first performed April 20, 1850, at the Paris Opéra Comique.

Sonnambula. Vincenzo Bellini's two-act opera, to book by Romani, was first performed Mar. 6, 1831, at La Scala, Milan. The original cast consisted of: Amina, sop.; Mme. Pasta; Elvino, Rubini, ten.; Rodolfo, Mariano, bar.; Lisa, Mme. Poccani, sop.; Amina, the orphan ward of Teresa, wife of the miller in a Swiss village, is on the point of marrying Elvino, a wealthy peasant. Lisa, who keeps the inn, also loves Elvino, while Alessio, a peasant boy, is smitten with love of the landlady. Rodolfo comes upon the scene and promptly makes love to Amina to the great displeasure of Elvino. Rodolfo, who is really the lord of a neighbouring village, but is incognito, is warned by peasants that the inn is haunted. The ghost is really Amina, who is a somnambulist. Rodolfo goes to his room and is in the midst of a pleasant flirtation with Lisa when the sleeping Amina walks into the room. Lisa hides in a closet, Rodolfo quietly leaves the room, and the unconscious Amina retires to rest. Lisa then hurries off, forgetting her handkerchief as she goes, and returns with Amina's jealous lover, who rushes in at the head of a crowd of villagers, and, finding his betrothed asleep in the stranger's room, promptly denounces her, although the villagers maintain her innocence, and offers to marry Lisa. In the second act Amina, again walking in her sleep, steps from the window of the mill and crosses safely a slender bridge which threatens to break at any moment, and when she reaches the ground is clasped in the arms of the now repentant Elvino, who, with the villagers, has trembled at her feat, and had already been convinced of her faithfulness by the discovery of Lisa's handkerchief in Rodolfo's room. The marriage of Elvino and Amina follows. The principal musical numbers are: Act I. "Sovra il sen," Amina; "Vi ravviso," Rodolfo; "Mai più dubbi!" Amina and Elvino; "Osservatte, l'uscio e aprito," village

chorus; "O mio dolor." Act II. "Tutto è sciolto," Elvino; "Ah! non giunge," Amina.

Sonnleithner (Christoph) composed excellent church music, 36 quartets much admired by Emperor Joseph, and symphonies played by his friend von Kees; pupil of his uncle, a choirmaster. B. Szegedin, May 28, 1734; d. Vienna, Dec. 25, 1786. **Ignaz, von,** was noted as an amateur singer, member the Gesellschaft der Musikfreunde, though lawyer by profession; ennobled, 1828. Son of CHRISTOPH; d. 1831. **Anna** married Herr Grillparzer, and became mother of the famous poet; daughter of CHRISTOPH. **Joseph** founded the GESELLSCHAFT DER MUSIK-FREUNDE, of which he remained honorary secretary for life; was the friend of Schubert, and of his kinsman, Grillparzer; translated the FIDELIO libretto from du Bouilly, and wrote and translated numerous other works for the stage; became secretary for the court theatres, 1804, in succession to Kotzebue; counsellor, knight of the Dannebrog, etc. B. 1766; son of CHRISTOPH; d. Dec. 26, 1835. **Leopold, Edler von,** assisted Schubert in the publication of the "Erl Koenig" and other early compositions, was in close touch with the musicians of the day, and made a collection of valuable papers which he gave to the Gesellschaft der Musikfreunde, of which he was long a useful member; knight of the Iron Crown, etc. B. Nov. 15, 1797, Vienna; son of IGNAZ; d. Mar. 3, 1873.

Sontag (Henriette) sang sop. in opera, debut at Prague as the Princess in "Jean de Paris," at 15, appearing soon after in Vienna, Berlin, and Leipsic, and in 1826 capturing Paris with her impersonation of "Rosina" in the "Barbiere de Seville." Her voice ranged up to e‴, and one of her best rôles was "Euryanthe," which she created at Weber's request. After successful engagements in Paris and London, she returned to Berlin, and soon married Count Rossi, of the Sardinian legation. To sanction this union officially, the King of Prussia ennobled her in her own right as "von Launstein." For a time she retired, her domestic life being exceptionally happy, but the loss of her husband's fortune made it necessary for her to return to opera, and she sang in London and Paris, and made a highly successful tour of the United States, 1852, and extended her journey into Mexico, where she was attacked with cholera. Daughter of two players, she had been on the stage from childhood, and in 1815 became a student at Prague Conservatory. B. Jan. 3, 1806, Coblenz; d. June 17, 1854, Mexico.

Sonometer. Instrument measuring the vibrations of sounds.

Sonoramente. *It.* Sonorously.

Sonore. *Fr.* Sonorous, resonant, harmonious.

Sonorità. *It.* Sound, resonance, harmony.

Sonoro. *It.* Sonorous, resonant, harmonious.

Sonorophone. Metal wind instrument belonging to the Bombardon class.

Sons. *Fr.* Name given to their lyrical productions by the Provençal poets.

Sons Étouffés. *Fr.* Muffled tones produced on string instruments by the use of the mute.

Sons harmoniques. *Fr.* Harmonic tones.

Sons of the Clergy was a corporation of musical importance solely from the fact that at its festivals, which were given to raise funds for the support of the families of needy clergymen, Purcell's and Handel's music was performed, and sometimes works of modern English composers. From 1697 to 1908 these festivals were held in St. Paul's Cathedral, London.

Sons Pleins. *Fr.* Full round tones either by voice or instrument.

Sonus. *Lat.* Sound.

Sopra. *It.* Upper, above, upon, over.

Sopran. *Ger.* SOPRANO.

Soprana Corda. *It.* The highest violin string.

Soprano. The highest human voice normally ranging from c′ to a″, but

often, by means of the "head tones," reaching c''', while AGUJARI is said to have sung c'''', a feat rivalled in recent years by Ellen Beach YAW. This voice, though normally found in women or in boys, has sometimes been possessed by men, and it is said that a peculiar method of developing the male falsetto register was formerly known in Spain by which a big black beard and a high soprano might be possessed by the same man. Natural or falsetto male sopranos were often found in the Sistine Chapel. Some of the most celebrated of sopranos, however, were eunuchs, like FARINELLI and SENESINO, and these evirati or castrati were in great demand for church and stage alike. Their class died out in the early part of the 19th century.

Soprano Clef. C clef upon the first line of the stave.

Sorda. *It.* Muted, muffled.

Sordamente. *It.* Gently, softly.

Sordini. *It.* Instruments of wood, bone, or metal used upon the bridge of a violin to deaden or dampen the tones; mutes of wood covered with leather are sometimes used to dampen the sound of horns, trumpets, cornets, clarinets, and oboes, the mute being inserted in the bell; dampers of a piano.

Sordino. *It.* Mute; small violin used to give the pitch.

Sordo, Sorda. *It.* Muted.

Sordun, Sordono. *It.* Reed organ stop of sixteen foot pitch; obsolete wood wind instrument with a double reed, twelve valves, and two keys; trumpet mute.

Soriano-Fuertes (Mariano) wrote valuable works on Spanish Music; composed successful operettas; founded and edited the "Gaceta Musical Barcelonesa," 1860; taught MADRID Conservatory; directed schools and conducted opera. B. 1817, Murcia; d. Mar. 26, 1880, Madrid.

Sortisatio. *Lat.* Counterpoint in thirds and fifths.

Sortita. *It.* The entrance song for a character in opera; a voluntary.

Sospensivamente. *It.* Waveringly, irresolutely.

Sospirando, Sospirante, Sospirevole, Sospiroso. *It.* Doleful, wretched.

Sospiro. *It.* Formerly a minim, now a crotchet rest.

Sost. *It.* Abbreviation of SOSTENUTO.

Sostenuto, Sostenendo. *It.* "Sustaining." Maintaining the tone for the full duration of the notes written.

Soto (Francisco) composed Laudi Spirituali; became music director of the Oratory of his friend St. Philip Neri; founded the first Carmelite Convent, in Rome; sang in pontifical chapel, of which he became the head. B. 1534, Langa, Spain; d. Sept. 25, 1619, Rome.

Sotto. *It.* Below, under; as **Voce,** in an undertone.

Soubasse. *Fr.* "Sub-bass;" organ stop of 32 foot pitch.

Soubies (Albert) wrote numerous books and reviews on music and the drama, crowned by the Académie, including a series of small volumes of history by various countries; knight of the Legion of Honour, and of St. Stanislas; pupil Paris Conservatoire. B. May 10, 1846, Paris; add. Paris.

Soubrette. *Fr.* "Serving maid;" female singer taking minor rôles in comic opera.

Souchantre. *Fr.* Officer of the choir assisting the praecentor, in the cathedrals.

Souffarah. *Persian.* Name given to wind instruments without reeds by the Persians and Arabs.

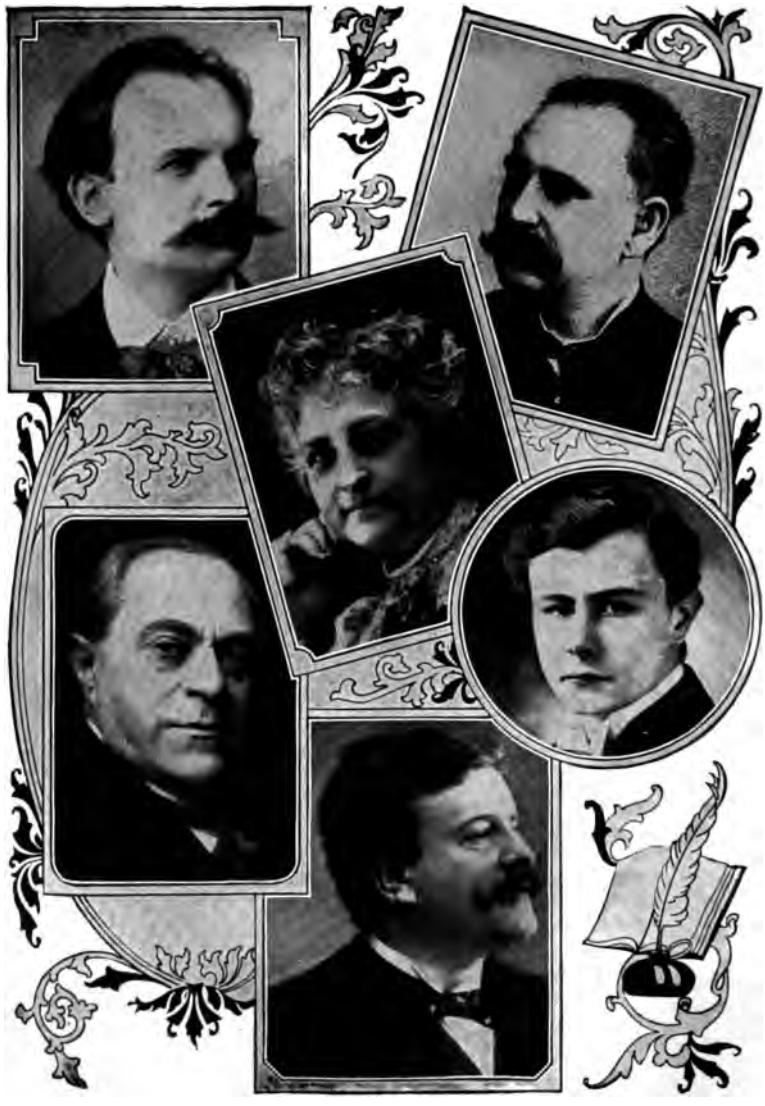
Soufflérie. *Fr.* Apparatus or action of the bellows of an organ.

Souffleur. *Fr.* Organ blower; theatre prompter.

Soum. Burmese HARP.

Sound. Term in ACOUSTICS for tones resulting from regular vibrations as opposed to noise.

Sound-board. Piece of resonant wood placed behind the strings on the piano increasing the power of the tones; air chamber containing the feet of the pipes is the sound-board of the organ; screen placed behind the pulpit or over it to allow the speaker's voice to be heard all over the auditorium.



EUGEN D'ALBERT

XAVER SCHARWENKA

TERESA CARREÑO

VLAIDIMIR DE PACHMANN

JOSEF HOFMANN

MORITZ ROSENTHAL

Sound-body. RESONANCE box.

Sound Post. Small post or peg of wood placed in instruments of the violin family in such a way as to render uniform the vibrations of belly and back. Usually its position is nearly below the left foot of the bridge. Size and position of the sound post have an important effect on the tone of the instrument.

Sound-waves. Term in ACOUSTICS for vibrations of periodic recurrence.

Soupir. *Fr.* Crotchet or quarter rest.

Soupir de croche. *Fr.* Quaver or eighth rest.

Soupir de double croche. *Fr.* Semiquaver or 16th rest.

Soupir de triple croche. *Fr.* A demisemiquaver or 32d rest.

Sourdeline. *Fr.* Small BAGPIPE or musette.

Sourdine. *Fr.* Stop which limits the supply of wind on the harmonium to the lower half of the instrument and enables the player to softly bring out full chords.

Sous. *Fr.* "Under," as dominant, under the dominant or the fourth.

Sousa (John Philip) became one of the most successful of American composers, bandmasters, and musical literateurs. Son of a Spanish trombonist in the U. S. Marine band, he was a pupil of John Esputa, and of G. F. Benkert, for harmony and composition, and at 17 was conductor for travelling theatrical organizations; in 1877, became violinist in the orchestra assembled by Offenbach for his American tour, and later director of the Philadelphia church choir "Pinafore" company. In 1880 he enlisted in the Marine Band, and as its master, brought it to the highest grade of excellence. He compiled "National Patriotic and Typical Airs of all Countries" while in government employ, and thereafter became the author of a popular novel, numerous essays, and instruction books for violin, drum, trumpet, etc. Resigning in 1892, he organized the military band which had repeatedly toured the world under his direction, and devoted more time to composition. The most successful of his comic operas were "El Capitan," to his own book, "The Bride Elect," "The Charlatan," "Chris and the Wonderful Lamp." He composed also three suites, the symphonic poem "The Chariot Race" (Ben Hur), and such popular marches as "Washington Post," "The High School Cadets," "Stars and Stripes Forever," "Imperial Edward." B. Nov. 6, 1856, Washington, D. C.; add. Washington.

Spaces. Intervals between the lines or ledger lines of the staff.

Spagnoletta. *It.* Dance in Spanish style.

Spanishes Kreuz. *Ger.* Spanish cross. Double sharp sign.

Spanish Guitar. GUITAR.

Spark (Dr. William) composed anthems, glees, services; lectured; founded and conducted the Leeds Madrigal and Motet Society and People's Concerts; played organ in Leeds churches; pupil of S. S. Wesley, whose assistant he became. B. Oct. 28, 1823; d. June 16, 1897, Leeds.

Spartito. *It.* Scored.

Sparto. *It.* "Distributed, scattered," as of the parts of a score.

Spassapensiere. *It.* JEW'S HARP.

Spatium. *L.* Space.

Spazio. *It.* Space.

Speyer (Wilhelm) composed hundreds of songs and much chamber music; played violin; pupil of Thieriot and André, and of Baillot. B. June 21, 1790, Frankfort on Main; d. April 5, 1878, Frankfort.

Spianato. *It.* Even, smooth.

Spiccatamente. *It.* Brilliantly.

Spiccato. *It.* Detached, distinct, designated in NOTATION by dots over the notes.

Spicker (Max) composed suite for orchestra, cantata with orchestra, etc.; taught, National Conservatory of Music; conducted Beethoven Männerchor, New York (1882–88), pupil of Louis Köhler and then of Leipsic Conservatory, became conductor in various German theatres. B. Aug. 16, 1858, Königsberg; add. New York.

Spielart. *Ger.* Manner or method.

Spielen. *Ger.* To play.

Spieler. *Ger.* Performer or player.

Spielmanieren. *Ger.* Embellishments, ornaments.

Spiering (Theodore) founded the Spiering Quartette, Chicago; played first violin, Thomas Orchestra; pupil of Schradieck, Cincinnati College of Music, and later of Joachim, Berlin. B. 1871, St. Louis, Mo.; add. Chicago.

Spies (Hermine) sang con., noted for interpretations of Schubert, Schumann and Brahms songs; pupil of Mme. Fichtenberg, Sieber, and Stockhausen. B. Nassau, Feb. 25, 1857; d. Feb. 26, 1893.

Spina (Carl) succeeded to the publishing house of Diabelli, Vienna, 1852, giving way to F. Schreiber, 1872.

Spindler (Fritz) composed two symphonies, chamber music, and salon pieces for piano; taught piano in Dresden; pupil of F. Schneider. B. Nov. 24, 1817; d. Dec. 26, 1905, near Dresden.

Spinet. Obsolete-keyed instrument rather like the HARPSICHORD, but smaller. The strings were placed at an angle with the keys and were sounded by means of leather or quill plectra ("Spinae").

Spirito, con, Spiritosamente, Spiritoso. *It.* With animation, life, vivacity.

Spirituale. *It.* Spiritual.

Spirituel. *Fr.* Spiritual, ethereal.

Spissa. *L.* "Close;" designated the intervals in the enharmonic and chromatic scales; formerly the spissum was a semitone.

Spitta (Julius) wrote the standard life of J. S. Bach, Eng. trans., two vols., Novello & Co., 1884–85; edited works of Buxtehude and H. Schütz; taught history of music, Berlin University, and Hochschule für Musik, and was Perpetual Secretary, Academy of Fine Arts; helped found Bachverein, Leipsic, 1874; studied, Göttingen University. B. Dec. 27, 1841, Wechold, Hanover; d. April 13, 1894, Berlin.

Spofforth (Reginald) composed "Come, Bounteous May," and many other glees; pupil of his uncle, Thomas Spofforth, an organist. B. Southwell, Nottingham, 1770; d. Sept. 8, 1827, Brompton. **Samuel** played organ Peterborough and Lichfield Cathedrals; composed church music. B. 1780; Brother of REGINALD; d. June 6, 1864, London.

Spohr (Louis) composed concertos for violin of which Nos. 7, 8, and 9 are still admired, the opera, "JESSONDA," and nine others, more than 200 works in all forms; was among the greatest of violinists and one of the best conductors of his generation; a wretched music critic, since he condemned the greatest of Beethoven's works, but an excellent teacher and the author of a standard "Violin School" in three parts. Son of a physican who was an excellent amateur, and of a mother who sang and played piano, young Spohr began to play violin at five, and shortly afterwards composed his first violin duos. During his school days in Brunswick he studied violin with Kunisch and theory with Hartung, and played a concerto of his own at a school concert which led to his first appearance with the ducal band, and to lessons from Maucourt, its concertmeister. At 14, he made his first concert tour, with considerable success. The Duke of Brunswick placed him with Franz Eck, with whom he travelled in Russia and Germany. Returning to Brunswick, he played in the ducal orchestra, making occasional tours, and playing with Meyerbeer in Berlin, then a lad of 13, but losing a Guarnerius which had been given him by a Russian admirer, while on his way to Paris, and in consequence abandoning that journey. He was concertmeister at Gotha from 1805, and there met the harpist Dorette Scheidler, who became his wife. Routine work, concert tours and composing occupied his time until 1812, when he settled in Vienna as conductor of the Theatre an der Wien. It was during this sojourn in Vienna, which continued three years, that he came in contact with Beethoven, and expressed the opinion that the chorale of the Ninth Symphony was "monstrous and tasteless." After a quarrel with the Vienna managers, he resumed his tours, and in 1818 settled in Frankfort as conductor of the opera, and there

produced his operas "Faust," and "Azor und Zemire." Two years later he made his first appearance in London, where he conducted two of his own symphonies, at the Philharmonic concerts, using the baton, then new to England, and achieving a general artistic and financial success. Then he visited Paris, but was better received by musicians than the public, settled for a time in Dresden, and, through Weber's influence, became court chapelmaster at Cassel, where he remained for life. "Jessonda," produced at Cassel, 1823, soon made the round of the German opera houses, and he conducted his oratorio, "The Last Judgment," at the Düsseldorf (Rhenish) festival of 1826, in 1831 completed his "Violin School," and the following year produced his symphony "Die weihe der Töne," Op. 86, The Consecration of Sound. His oratorio "Des Heiland's letzte Stunden," ("Calvary") was inspired by the death of his wife, 1834, but two years later he consoled himself by marrying the pianist, Marianne Pfeiffer. In 1839 he again visited London and produced his "Calvary" at the Norwich Festival, where its enthusiastic reception led to his receiving a commission to compose "The Fall of Babylon," for the festival of 1842. While at Cassel he had produced "Der Fliegende Holländer," 1842, and "Tannhäuser," 1853, and had tried in vain to put on "Lohengrin," thus evincing his early admiration for Wagner, and had raised the reputation of the court musical organizations, but his frequent visits to other cities and his inclination to meddle in politics raised a cabal against him, and he was retired on pension, 1857. A few months later he broke his arm and was forced to abandon his violin, and his last appearance in public took place in Prague, 1858, when he conducted his "Jessonda," at the Conservatory semi-centennial. Besides the works already mentioned, Spohr composed eight overtures, 15 violin concertos, (the 8th, A minor, Op. 47, known as "In modo d'una scena cantante"), a mass with orchestra, the dramatic cantata "Das Befreite Deutschland," nine symphonies, of which the most important are: "Historical," No. 6, in G, Op. 116, dedicated to the London Philharmonic Society; "Irdisches und Göttliches im Menschenleben," No. 7 in C, Op. 121 for double orchestra; No. 8, G minor, Op. 137; No. 9, "Die Jahreszeiten" (The Seasons), B minor, Op. 143; a quartet concerto for double string quartet, two concertantes for two violins with orchestra, two clarinet concertos, the operas "Der Zweikampf mit der Geliebten," "Der Alchymist," "Die Kreuzfahrer," "Der Berggeist," many part-songs, songs and much chamber music. B. April 5, 1784, Brunswick; d. Oct. 22, 1859, Cassel. See Autobiography, lives by Malibran, 1860, and H. M. Schletterer, 1881.

Spondalium, Spondaulium. *L.* Sacrificial hymn accompanied by a flute.

Spondee. *L.* Metrical foot consisting of two long syllables.

Spontini (Gasparo Luigi Pacifico) composed the operas "La Vestale," which won Napoleon's prize as the best work of its kind in a decade, with the approval of Méhul, Gossec, and Grétry, Paris, 1807; "Olympie," which he considered his masterpiece; then secured an appointment at the Prussian court, which he held despite bitter opposition for a score of years; won wealth from princes and the title Count of Sant' Andrea from the Pope, but failed to create anything highly valued to-day. Son of a peasant family, three of his brothers had entered the church, and he, too, was destined for the priesthood, but his love of music, which his parents vainly tried to repress, caused him to run away from home, and he took refuge with an uncle who allowed him to take lessons of Quintiliani. A year later his family took him back, and this time, by advice of the same uncle, who was a priest, who had insisted that young Spontini be prepared for the seminary, he was taken to Naples and placed in the Conservatorio de' Turchini, 1791. There his progress was rapid. The director of the Teatro Argentina, Rome, heard some of Spon-

tini's music while in Naples, 1796, and commissioned him to write an opera. "I Puntigli delle Donne" was the result, but the composer, who was then but 18, had absented himself without leave, and it required the intercession of Piccinni to gain him readmission to the conservatory. His next opera, "L'Eroismo ridicolo," Rome, 1797, was composed with the benefit of advice from Piccinni, and showed marked improvement. "Il finto Pittore," 1798, Rome, and three operas produced in Florence, 1798, aroused the interest of the Neapolitans, and his "L'Eroismo ridicolo," was given there during the carnival, and next year expanded to two acts, and performed as "La finta Filosofa," and his "La fuga in maschera" was produced at the carnival of 1800. Spontini had accompanied the court to Palermo on the outbreak of the French Revolution, and there he continued to compose works for the court opera, and for Rome and Venice until 1803, when he settled in Paris. "Julie," and "La petite Maison," composed in the Neapolitan style, were promptly hissed off the boards by the Parisians, but his one act "Milton," Nov. 27, 1804, was better received, and Empress Josephine, to whom the score was dedicated, made him her composer. The book to "Milton," was by Étienne Jouy, who also provided the libretto for "La Vestale," Spontini's next work, and this was finally put in rehearsal at the Opéra in deference to the wishes of Josephine, after Spontini had gained the good will of the public by his cantata "L'Eccelsa Gara," sung at the celebration of the battle of Austerlitz. "Fernand Cortez," was his next opera, and in this Napoleon himself took a personal interest. It proved a great success, Nov. 28, 1809, and won the composer his appointment as conductor of the Italian opera. Quarrels with the direction over money matters caused him to be dismissed, 1812, but two years later the Bourbons returned to power, and Spontini was ready with a "festival opera," "Pelage, ou le Roi de la Paix," and was rewarded with an appointment at court. The ballet music "Danaides," was next composed, and then he produced "Olympie," book by Briffaut and Dieulafoy, based on Voltaire's tragedy. The first performance, Dec. 15, 1819, Paris, was not a brilliant success, although it represented four years' work, but the composer had the libretto modified, revised the music, and it was well received in Berlin, May 14, 1821, and after further revision, was again produced with complete success, Paris, Feb. 28, 1826. Meantime, however, negotiations had been pending with Count Brühl, royal intendant for Friedrich Wilhelm of Prussia, looking to the appointment of Spontini as chief chapelmaster and superintendent general of music to that court. In 1820, these negotiations, finally carried on over the Count's head, were brought to a conclusion, and Spontini settled in the German capital with practically supreme power in all matters pertaining to music. He composed the festival play "Lalla Rukh," based on Moore's poem, which was said to have been one of the most brilliant productions ever seen in Berlin, and the following year "Nourmahal," which included some of the music of the earlier work. "Alcindor," 1825, proved a failure, but "Agnes von Hohenstaufen," 1829, was comparable in merit to "Olympie," although it never obtained equal popularity. Spontini was soon at odds with Brühl, with the Mendelssohns, with most of the German musicians, and the Berlin public. He was quick tempered, a foreigner, unable to speak German, and the interest he showed in presenting German masterpieces failed to atone for these facts. The King continued faithful in his admiration and support until his death, 1840, but Friedrich Wilhelm IV was by no means so attached to the composer. In 1841 Spontini was mobbed as he was about to conduct a performance at the Opera House, and never showed his face there again. Then his financial disputes brought him into litigation with the court, and in the autumn his connection with Berlin ended. The new King allowed him to retain his titles and salary, and to live where

he pleased, "in the hope that in repose he might produce new works, which the King would hail with pleasure, if he chose to conduct them in person at Berlin." Broken in health and spirit, Spontini returned to Italy, then lived for a time in Paris, and while in Dresden, 1844, conducted a performance of "Vestale," for Wagner, which proved his last public appearance. Toward the close of his life he settled in Jesi, Italy, establishing schools and other useful institutions. Spontini received his title from the Pope in 1844, and was a Dr. Phil., Halle, member of the Prussian Ordre pour le mérite, and of the French Académie and Berlin Akademie. B. Nov. 14, 1774, Majolati, near Jesi; d. Jan. 14, 1851. See biographies by L. de Lomenie, 1841, Montanari, 1851; Raoul-Rochette, 1882.

Spontoni or **Spontone (Bartolommeo)** composed madrigals dated 1558–88; chapelmaster Verona Cathedral; pupil of Nicola Mantovano.

Spring. Obsolete word for tune or melody.

Squarcialupi (Antonio) composed; played organ at Florentine court and Cathedral from 1467. D. 1475, Florence.

Square Piano. PIANO in square case.

Squillante. *It.* Bell-like, ringing.

Squire (William Henry) composed a concerto and other 'cello pieces, songs, operettas; played 'cello Covent Garden; pupil of his father, an amateur, and later of Howell and Royal College of Music, where he won a scholarship. B. Aug. 8, 1871, Ross, Herefordshire; add. London. **Emily** sang sop. in concerts, debut, Bath, 1888; pupil Royal College of Music; sister of WILLIAM HENRY, add. London.

Sroutis. The twenty-two parts into which the Hindu scale is divided.

Sta. *It.* To be played as written.

Stabat Mater. Latin hymn on the crucifixion, the words of which were said to have been written by Jacopone, a Franciscan monk of the 13th century. A number of composers have written music to the Stabat Mater, but the best compositions are those by Palestrina, Rossini, Pergolesi, and Dvorak. The hymn is used during Passion week in the R. C. Church.

Stabile. *It.* Firm, steady.

Stabilini (Girolamo) played violin: concertmeister Edinburgh concerts. B. 1762, Rome; d. July 13, 1815, Edinburgh.

Stacc. Abbreviation of STACCATO.

Staccare. *It.* Make STACCATO.

Staccatissimo. *It.* Extremely STACCATO.

Staccato. *It.* Detached playing or singing of certain notes, making them as short as possible; signified on the score by a small dash.

Staden (Johann) composed and played organ, Nuremberg. B. about 1579; d. 1634. **Sigmund Gottlieb "Theophil,"** composed "Seelewig," 1644, the first singspiel to be printed; composed chorales; wrote an instruction book for singing, 1648; son and pupil of JOHANN. B. 1607, Nuremberg; d. July 30, 1655, Nuremberg.

Stadlmayr (Johann) composed church music; became chapelmaster to Archbishop of Salzburg, 1603, later to various members of the imperial family of Austria. B. 1560, Freising, Bavaria; d. July 12, 1648, Innsbruck.

Stadtmusikanten, Stadtpfeiffer, Stadtzinkenisten. *Ger.* Town musicians.

Staff, Stave. Five lines used in the NOTATION of music.

Staggins (Nicholas) composed songs, music for Dryden's "Conquest of Granada"; Master of Music to Charles II, 1682, Mus. Dr. Cambridge, and its first professor of music, 1684. D. 1705.

Stainer (Jacob) made violins once highly prized, of sweet, but not very powerful tone, dated from 1641 to 1677. Tradition says that while a journeyman he worked for a time in AMATI'S shop in Cremona, and his instruments are of the same general type, but higher and flatter in body. Formerly a good specimen brought $500, but the price has since decreased to about $100. Many spurious instruments bear forgeries of his label.

Although the first and greatest of German violin makers, he vainly appealed to the Emperor for pecuniary aid in his old age, became insane, and left his family in want. B. July 14, 1621, Absam, near Innspruck; d. about 1683. **Marcus** made violins; pupil of his brother, whose name he sometimes pasted in his instruments.

Stainer (Dr. Sir John) played organ St. Paul's Cathedral, London, 1872–88; composed the oratorio "Gideon," the cantata "Daughter of Jairus," a "Sevenfold Amen," "St. Mary Magdalen," cantata for the Gloucester Festival, 1883; "The Crucifixion," oratorio, 1887; wrote primers on Harmony and the Organ, and with Barrett, a "Dictionary of Musical Terms," Novello, 1876; became principal of the National Training School in succession to Sullivan, 1881; professor of music at Oxford, 1889; master of the Musicians' Company; Inspector of Music in succession to Hullah; was knighted 1888 by Queen Victoria; chevalier of the Legion of Honour. In 1847 he became a chorister in St. Paul's Cathedral, and soon mastered the organ, playing that instrument in 1854 at the church of St. Benedict and St. Peter, then taking the classical course at Oxford, won his B.A. 1863, and was thereafter appointed organist to the University, and conductor of various college musical societies. In 1865 he received his doctor's degree, and the following year became one of the examiners. B. June 6, 1840, London; d. Mar. 31, 1901, Verona.

Stamaty (Camille Marie) composed piano concertos, sonatas, and text-books; taught Gottschalk, Saint-Saëns; pupil of Mendelssohn; chevalier of the Legion of Honour. B. Mar. 23, 1811; d. April 19, 1870.

Stamitz (Johann Wenzl Anton) composed 45 symphonies, 10 orchestral trios; violinist to the Electoral court, Mannheim. B. Deutschbrod. June 19, 1717; d. 1757. **Anton Thaddeus** played 'cello; entered the church. B. 1721; brother of J. W. A.; d. Aug. 23, 1768. **Carl** composed 70 symphonies, the operas "Der Verliebte Vormund" and "Dardanus"; played viola and viola d'amore; son and pupil of J. W. A. B. May 7, 1746, Mannheim; d. 1801, Jena. **Anton** composed 13 symphonies, three piano concertos and much chamber music; son and pupil of J. W. A. B. 1753, Mannheim; d. 1820, Paris.

Stammakkord. *Ger.* Fundamental key chord.

Stampita. *It.* Song, air.

Ständchen. *Ger.* SERENADE.

Standhaft. *Ger.* Steadfast, firm.

Stanford (Dr. Sir Charles Villiers) composed the successful opera "Shamus O'Brien," Mar. 2, 1896, London Opera Comique; Breslau, 1907; an "Irish Symphony," and more than 100 works in all forms; played organ; conducted the Bach choir, 1885–1902 in succession to Goldschmidt; became professor of music, Cambridge University, in succession to Sir G. A. Macfarren, 1887. Pupil of Arthur O'Leary and Sir Robert Stewart in Dublin, where his father, a court official, was known as an amateur singer, young Stanford composed his first songs and piano pieces while still a child, and a march composed at 12 was played in the Theatre Royal. In 1870 he entered Queen's College, Cambridge, as a choral scholar, and three years later passed to Trinity College, where he had been made organist in succession to Dr. Hopkins, and 1874 was graduated with Classical Honours. Then he studied with Reinecke in Leipsic, and Kiel in Berlin, and at Tennyson's suggestion, composed incidental music for "Queen Mary," and enhanced the reputation thus acquired by the production of a symphony in B flat. In 1877 he gave a concert at which works of Brahms and Joachim were performed in England for the first time, and 1881 witnessed the production of his first opera, "The Veiled Prophet of Khorassan," Court Theatre, Hanover, Feb. 6. His orchestral serenade, Op. 17, was first performed at the Birmingham Festival, 1882, and the following year he received his doctor's degree from Oxford, and the same honour from Cambridge, 1888. In 1901 conducted the Leeds Festival.

and was knighted. Other works to be noted: the operas "Savonarola," Hamburg, April 18, 1884; "The Canterbury Pilgrims," Drury Lane (Carl Rosa company), 1884; "Much Ado About Nothing," Covent Garden, London, May 30, 1900; Mass in G, Te Deum, Requiem, Stabat Mater, the oratorio "Eden," the choral ballad "Revenge," Leeds Festival, 1896; "Songs of the Sea," bar. male chorus and orchestra, Op. 91; four Irish Dances for orchestra, Op. 89, Communion Service, three Morning and Evening services; "The Resurrection," Leeds, 1875; "The Three Holy Children," Birmingham, 1885; "Jubilee Ode," 1887; "The Bard," Cardiff, 1895, the "Irish Rhapsody," 1902; "Phaudrig Crochoore," Norwich, 1896; the symphonies "Elegiac," "L'Allegro ed il Pensieroso," "In Memoriam" (E flat). B. Sept. 30, 1852, Dublin; add. London.

Stanghetta. *It.* Bar in NOTATION.

Stanley (Albert Augustus) composed the ode with orchestra, "The City of Freedom," Boston, 1883; psalm xxi; the commemoration ode "Chorus Triumphalis," the symphonic poem "Altis," the symphony "The Awakening of the Soul"; taught music, University of Michigan; pupil of Leipsic Conservatory. B. May 25, 1851, Manville, R. I.; add. Ann Arbor, Mich.

Stanley (Charles John) composed "Jephtha," "Zimri," "The Fall of Egypt," and other oratorios; cantatas, songs; played organ Temple Church, London, from 1734, became master of the King's music; blind from infancy. B. Jan. 17, 1713, London; d. May 19, 1786.

Stansbury (George Frederick) composed music for "Puss in Boots," London, 1832, etc.; sang and conducted in London Theatres; pupil of his father, a musician of Bristol. B. 1800; d. June 3, 1845.

Stansfield (Ely) published and partly composed book of psalm tunes, London, 1731.

Stanza. *It.* "Station or resting place." Metrical lines forming a verse, or the subdivision of a poem.

Starck (Ingeborg) composed the operas "Die Göttin von Sais," "Jery und Bätely" (Goethe's text) Weimar, Cassel; the four-act "König Hiarne," and the dramatic tone poem in five pictures, "Manfred," Weimar, 1901; in earlier life successful concert pianist; pupil of Henselt and Liszt. B. Aug. 12, 1840, St. Petersburgh; m. Royal Intendant von Bronsart, 1860; add. Hanover.

Stark. *Ger.* Loud.

Stark (Ludwig) founded the school which became, 1865, the Stuttgart Conservatory; composed educational works for piano; pupil of the Lachners in Munich. B. June 19, 1831, Munich; d. Mar. 22, 1884, Stuttgart.

Star Spangled Banner was written during the bombardment of Baltimore by the British forces, Sept. 13, 1814. The author was Francis Scott Key, a young lawyer who was at the time temporarily detained on a British vessel. On getting ashore, Key completed his song, which was first published in the Baltimore "American," Sept. 21, 1814, and became a national song. Key adapted it to the air "To Anacreon in Heaven," which was probably composed by John Stafford Smith, to words by Ralph Tomlinson, president of the Anacreontic Society, about 1778.

Stassov (Vladimir Vassilievich) wrote on music; was director Fine Arts department, St. Petersburgh Library; championed New Russian School; complete works, five vols. published by admirers, 1905. B. Jan. 14, 1824, St. Petersburgh; d. Oct. 23, 1906, St. Petersburgh.

Statue. Ernest Reyer's three-act opera comique to book by Barbier and Carré was first performed April 11, 1861, at the Paris Opéra Comique, and revived in 1903 as grand opera at the Paris Opéra.

Staudigl (Joseph) created the rôle of "Elijah," Birmingham Festival, 1846, singing the music at sight at the last rehearsal; was for many years principal bass of the Kärnthnerthor Theatre, Vienna; in early life chorister and novice in the Order of St. Benedict; became insane 1856. B. Wöllersdorf, Austria, April 14, 1807; d. Mar.

28, 1861, Vienna. **Joseph** sang bar. in oratorio and at the Carlsruhe court opera, where he was chamber singer to the Duke; toured America with his wife, the singer Gisele Koppmayer; pupil Vienna Conservatory. B. Mar. 18, 1850; son of JOSEPH; add. Carlsruhe.

Stave or Staff. Five horizontal lines used for the NOTATION of music.

Stavenhagen (Bernhard) composed a popular minuet and other piano pieces; court pianist and chapelmaster to the Grand Duke of Weimar; where he had been a pupil of Liszt; was director of Munich Royal Academy of Music, 1901–4, then again settled in Weimar; B. Greiz, Nov. 24, 1862; add. Weimar.

Stcherbatchev (Nicholas Vladimirovich) composed a "serenade" and two "idylls" for orchestra, and much piano music; one of the New Russian School; played piano. B. Aug. 24, 1853; add. St. Petersburg. **Andrew Vladimirovich** composed march for orchestra, piano sonata; pupil of St. Petersburg Conservatory. B. Poltava, Jan. 29, 1869; add. St. Petersburg.

Steffani (Bishop Agostino) composed a Stabat Mater, a Confitebor and other church music of the best quality; more than a score of operas; elected honorary president for life of the Academy of Ancient Music, London, 1724; rose from obscurity to be ambassador in the service of the Elector of Hanover, 1698; bishop of Spiga, 1707, and one of the foremost composers and theorists of his time. In 1667 he was a chorister in St. Mark's, Venice. There Count von Tattenbach heard him, and took him to Munich, where he completed his education and then studied for a time in Rome at the expense of Elector Ferdinand Maria. In 1680 he was ordained priest and made organist and chamber musician at the Electoral court, and under Maximilan Emmanuel became director of chamber music. In 1688, having served at Munich 21 years, he was given a sum of money with which to recuperate in Italy, and a year later he entered the service of the court of Hanover as chapelmaster. There he became the intimate of the philosopher Leibnitz, and opened a new opera house with an excellent company, having the violinist Farinelli to head the orchestra, and the poet Mauro to furnish him with libretti. In 1696 he entered the diplomatic service of Hanover under Elector Ernest Augustus, and after the Elector's death was privy counsellor to the Elector Palatine and Apostolic Prothonotary for northern Germany. Except for a visit to Italy, 1727, the remainder of his life was spent in public and religious duties in Brunswick, Düsseldorf, and Hanover. During the whole of this long and useful life he was a prolific composer. In early life his works were exclusively for the church, but in 1681 appeared the opera "Marco Aurelio," followed by "Solone," "Servio Tullio," "Alarico il Balta," "Niobe," "Henrico Leone," 1689, Hanover; "La superbia d'Alessandro," "Orlando Generoso," "La libertà contenta," "I trionfi del Fato," "Briseide," "Il Turno," "Tassilone, Tragedia," and "Arminio," Psalms, motets, and chamber music complete the list of his compositions. His "Quanta certezza habbia da suoi Principii la Musica," discussing the natural laws and theory of music, appeared in Amsterdam, 1695. B. Castelfranco, July 25, 1653; d. Feb. 12, 1728, Frankfort.

Steffkins (Theodore) played viol and lute, London, 17th century. **Dietrich** played in the band of Charles II, brother of THEODORE; **Frederick** played in royal band, 1694, son of DIETRICH. **Christian** played in royal band, 1694, brother of FREDERICK.

Steg. *Ger.* Bridge of a violin.

Steggall (Dr. Charles) composed church music; played organ; taught, Royal Academy of Music, 1851–1903; helped found Royal College of Organists; pupil of W. S. Bennett, Royal Academy of Music; Dr. Mus., Cambridge. B. June 3, 1826, London; d. June 7, 1905, London. **Reginald** composed a symphony, mass, evening service, an Ave Maria, the scenas

"Elaine" and "Alcestis"; taught organ, Royal Academy of Music; succeeded his father DR. CHARLES as organist Lincoln's Inn chapel, 1905. B. April 17, 1867; add. London.

Steibelt (Daniel) composed a set of 50 Études for piano, still of value, the piano concerto in E, No. 3 containing a "Storm Rondo" which became even more popular than "The Battle of Prague"; the successful opera "Roméo et Juliette," Sept. 10, 1793, Théatre Feydeau, Paris, to book by Vicomte de Segur; was noted as a pianist, teacher, and conductor, but was tricky in money matters and somewhat of a charlatan. In early life a protégé of the Prussian Crown Prince, he soon settled in Paris, where he encountered Hermann as a rival, and, at the instance of Marie Antoinette, composed one movement of the piano sonata called "La Coquette," Hermann composing the other. Steibelt was victorious, and he was forming most advantageous connections, when the sale of sonatas, slightly altered, to Boyer, which that publisher had already printed, injured his chances of further progress, and he removed to London. A virtuoso pianist, he there encountered Clementi, Dussek, and Cramer, but managed to acquire a strong following, and produced his successful pasticcio "Albert and Adelaide" at Covent Garden, 1798. Then he toured Germany, and encountered Beethoven in Vienna in a contest in which the great master defeated him. He had obtained the score of Haydn's "Creation," however, and venturing back to Paris, gave an enormously successful and profitable production at the Opéra, Dec. 25, 1800. Two years later his ballet "Le retour de Zephyr" was well received at the same house, and he formed a partnership with Mlle. Erard in the publishing business. "Le jugement du Berger Paris," 1804; and "La belle Laitiere" were performed in London with great success, and in 1806 his "La Fête de Mars," celebrating the victory of Austerlitz was given in Paris, followed by the opera "La Princesse de Babylon," but before the latter work was produced, 1808, he was again involved in financial difficulties which compelled him to leave Paris. Then he settled in St. Petersburg as court chapelmaster, conducted and wrote for the Opera and taught. The ballets "La fête de l'Empereur," "Der blode Ritter," and the operas "Cendrillon," "Sargines," and the unfinished "Le jugement de Midas" date from this period. Despite the popularity of his piano pieces, he died in poverty, and a subscription was raised in St. Petersburg for the support of his family. B. about 1749, Berlin; d. Sept. 20, 1823, St. Petersburg.

Steigleder (Hans Ulrich) composed the first organ works to be engraved in Germany on copper; played organ to the court of Stuttgart. B. 1580; d. 1635.

Stein (Johann Andreas) invented the German or Viennese piano action, about 1780, and made organs and harpsichords, Augsburg, before that time. His pianos may still be seen in Potsdam, and in the Steinert Collection. B. 1728, Heidesheim; d. 1792. **Maria Anna "Nannette"** founded the Viennese piano house **Nannette und Andreas Stein,** 1794, in partnership with her brother ANDREAS, manufacturing instruments along the lines established by their father JOHANN ANDREAS; was the close friend of Beethoven, and a shrewd and cultivated business woman. In 1793 she married the pianist ANDREAS STREICHER, and on dissolving partnership with her brother, 1802, continued in business as "Nannette Streicher, geborene Stein." B. Augsburg, Jan. 2, 1769; d. Jan. 10, 1838, Vienna. **Johann Baptist** was associated in this business from 1823. B. 1796, Vienna; son of NANNETTE and ANDREAS STREICHER. **Emil** succeeded to the business; son of JOHANN BAPTIST. **Matthäus Andreas** made pianos in Vienna, at first in the factory of his sister NANNETTE, starting for himself, 1802. B. Dec. 12, 1776, Augsburg; d. May 6, 1842, Vienna. **Friedrich** composed the operetta "Die Feé Radiante," songs, chamber music; played piano;

admired for Beethoven interpretations. B. May 26, 1784, Augsburg; d. Vienna. **Karl Andreas** succeeded to the piano business of his father, MATTHAUS ANDREAS, and in 1844 was made court piano maker; composed; wrote on the piano. B. Sept. 4, 1797, Vienna; d. Aug. 28, 1863, Vienna.

Steinbach (Emil) composed songs, chamber music, and for orchestra; conductor at Mayence; pupil Leipsic Conservatory. B. Baden, Nov. 14, 1849; add. Mayence. **Fritz** composed a 'cello sonata, a septet, Op. 7; general music director to Grand Duke of Meiningen; pupil of Leipsic Conservatory, and later assistant to his brother EMIL at Mayence. B. Baden, June 17, 1855; add. Meiningen.

Steinway or Steinweg (Henry Engelhard) opened a piano factory in Seesen, 1839, which was destroyed in the revolution of 1848. The following year he emigrated to New York with his sons Charles, William, and Henry, and worked in various piano factories until 1853, when they organized the firm of **Steinway & Sons.** Two years later the house put on the market the first frame of a single iron casting and with overstrung scale, which was shown in 1862 at the London Exhibition and received a high award. **Charles** and **Henry** Steinway died in 1865, and then THEODORE, the eldest son, who had remained in business in Brunswick on his own account, settled in New York as a member of the firm. In 1856 the house built its first grand piano, and in 1862 its first upright. The elder Steinway during all these years had been in active control of the business. B. Feb. 15, 1797, Wolfshagen, Brunswick; d. 1871, New York. **William** became president of the incorporated company, 1876, when the capital was fixed at $1,500,000, and continued to be the head of the house until his death. B. Seesen, Mar. 5, 1835; d. Nov. 30, 1896. **Theodore** had been the mechanical genius of the house. B. Nov. 6, 1825, Seesen; d. Brunswick, Mar. 6, 1889. In 1908 the president of the corporation, capitalized at $2,000,000 since 1891, was **Charles H.,** while the board of directors included several members of the family. B. June 3, 1857, son of HENRY; add. New York. **Frederick T.** was vice-president of the company, 1908. B. Feb. 9, 1860; son of HENRY; add. New York.

Steinweg was the original spelling of the name STEINWAY, and was borne by the Brunswick house which, 1865, bought out the business of THEODORE STEINWAY or STEINWEG. The members of the firm were Grotian, Helfferich, and Schulz.

Stem. Tail attached to all notes other than semibreves in modern NOTATION.

Stentando. *It.* Retarding.

Stentato. *It.* Emphasized.

Stephens (Catherine) sang sop. in English operas and concerts; debut 1812, London. B. Sept. 18, 1794, London; m. the Earl of Essex, 1838; d. Feb. 22, 1882. **Charles Edward** composed symphony in G minor, songs, anthems, organ and piano pieces; played organ, London churches; pupil of Cipriani Potter. B. Mar. 18, 1821; nephew of CATHERINE; d. July 13, 1892, London.

Stephens (Dr. John) played organ Salisbury Cathedral; composed volume of cathedral music; conducted. D. Dec. 15, 1780.

Sterling (Antoinette) sang con. in oratorio and concert, range of e flat to f'', toured with Theodore Thomas; settled in London, 1873; pupil of Manuel Garcia, and in early life, soloist, Plymouth Church, Brooklyn, N. Y. B. 1850, Sterlingville, N. Y.; m. John MacKinlay, 1875; d. Jan. 9, 1904, Hampstead, Eng. See memoir by her son Sterling MacKinlay, 1906.

Stern (Julius) founded an excellent school in BERLIN, 1850, with Kullak and Marx; conducted his own singing society in Berlin, 1847 to 1874; composed; was an admirable teacher, and in early life conductor of a German Gesangverein in Paris; pupil Singakademie and Royal Academy of Arts, Berlin. B. Aug. 8, 1820, Breslau; d. Feb. 27, 1883.

Stern (Leopold Lawrence) played 'cello, touring Europe with success, and America, 1897-98; pupil of Piatti,

Klengel, Davidoff, Leipsic; Royal Academy of Music, London. B. April 5, 1862, Brighton, Eng.; m. the singer Suzanne Adams; d. Sept. 10, 1904, London.

Sternberg, von (Edler Constantin Ivanovich) composed more than 200 piano works, chamber music, songs; wrote essays on music and sociology; founded the Sternberg School of Music, Philadelphia, and in 1908 was president of this corporation and its branch schools; pupil of Moscheles, Kullak, Reinecke, and Liszt; Mus. and Lit. Dr.; president International Society of Music Teachers; toured as virtuoso pianist from 1877. B. July 9, 1852, St. Petersburg; add. Philadelphia, Pa.

Steso. *It.* Spread, scattered.

Stesso. *It.* "The same."

Stevens (Richard John Samuel) composed three harpsichord sonatas, three sets of glees; played organ Temple Church, London; Gresham professor of music; chorister in boyhood, St. Paul's Cathedral; B. Mar. 27, 1757, London; d. Sept. 23, 1837.

Stevenson (Dr. Sir John Andrew) composed the introductions and accompaniments to Moore's "Irish Melodies," songs, an oratorio; organist and director of music to the Viceregal court at Dublin, where he was knighted, 1803; in early life chorister at Christ Church, where he afterwards was vicar choral. B. 1762, Dublin; d. Sept. 14, 1833.

Stewart (Neil) published music in Edinburgh, 1759 to 1805.

Stewart (Dr. Sir Robert Prescott) composed odes, a fantasia on Irish airs for the Boston Peace Festival, 1872; played organ, Trinity College, Dublin; was vicar choral, St. Patrick's, a chorister in boyhood at Christ Church; conductor and professor, Dublin University, Royal Irish Academy of Music. B. Dec. 16, 1825, Dublin; d. Mar. 24, 1894, Dublin.

Sthenochire. Machine that imparts force and flexibility to the fingers.

Stiastny (Bernard Wenzel) played 'cello Prague orchestra; taught; wrote a method dedicated to Seeger. B. 1770, Prague. **Johann** composed 13 works for 'cello; played 'cello; was music director at Frankfort, Nuremberg, and Mannheim; probably pupil of his brother BERNARD WENZEL. B. Prague, 1774.

Sticcado, Sticcato. XYLOPHONE.

Stich (Johann Wenzel "Punto") composed, played horn; friend of Mozart and Beethoven, who composed for him. B. Bohemia, 1755; d. Feb. 16, 1803, Prague.

Stiefel. *Ger.* BOOT of an organ reed-pipe.

Stiehl (Heinrich) composed the operas "Der Schatzgräber," "Jery und Bätely," chamber music; played piano and organ, conducted; settled in Reval as a teacher; pupil of Moscheles, Gade, and Hauptmann. B. Aug. 5, 1829, Lübeck; d. May 1, 1886, Reval, Russia.

Stift. *Ger.* Jack of a harpsichord or spinet.

Stil. *Ger.* Style.

Stile. *It.* Style.

Stillgedackt. *Ger.* Soft toned organ stop.

Stilus. *L.* Style.

Stimme. *Ger.* Voice; organ stop or rank of pipes; a part in instrumental or vocal music.

Stimmpfeife. *Ger.* Pitch-pipe.

Stimmgabel. *Ger.* Tuning-fork.

Stimmhölzchen. *Ger.* SOUND POST.

Stimmhorn. *Ger.* Tuning-cone.

Stimmschlüssel, Stimmhammer. *Ger.* Tuning key, a hammer-shaped instrument.

Stimmstock. *Ger.* SOUND POST.

Stimpson (James) founded concerts at Birmingham, 1844, and conducted them until 1867; was permanent organist Birmingham festivals; taught and edited music. B. Feb. 29, 1820, Lincoln; d. Oct. 4, 1886, Birmingham.

Stinguendo. *It.* Fading away.

Stiracchiato, Stirato. *It.* Widening, retarding.

Stirling (Elizabeth) composed "All among the barley" and other popular songs; played organ London churches; pupil G. A. Macfarren. B. Feb. 26, 1819, Greenwich; d. Mar. 25, 1895, London.

Stobaeus (Johann) composed cho-

rales and other sacred and secular works; sang bass; was chapelmaster to Elector of Brandenburg; pupil of Eccard. B. Graudenz, July 6, 1580; d. Sept. 11, 1646, Königsberg.

Stock (Frederick A.) became conductor of the CHICAGO ORCHESTRA on the death of Theodore Thomas whose assistant he had been, having graduated from the ranks of the viola players; composed songs, orchestral variations, and chamber music. B. Julich, Ger., 1872; add. Chicago.

Stock Exchange Orchestral and Choral Society gave subscription concerts in London from 1883, at which the works of native composers were favoured. The first conductor was George Kitchin, an amateur. In 1897 Arthur W. Payne became conductor of the orchestra, and from 1898 the choir was conducted by Munro Davison.

Stockfagott. RACKETT.

Stockhausen (Margarete Schmuck) sang sop. in concerts and oratorios; pupil of Cartruffo, Paris. B. 1803, Gebweiler; m. Franz; d. Oct. 6, 1877. **Franz** composed; played harp. B. 1792; d. 1868. **Julius** sang bar. in opera and concerts, much admired for interpretations of Bach, Schubert, and Schumann; directed Hamburg concerts; court singer, Stuttgart; taught Frankfort Conservatory; wrote a method, Eng. trans., 1907; pupil of his mother, MARGARETE SCHMUCK and of Garcia. B. July 22, 1826, Paris; d. Sept. 22, 1906.

Stodart (Robert) aided Backers in the invention of the "English" action for pianos, and opened a piano factory in London, 1776.

Stojowski (Sigismund) composed pianoforte and orchestral pieces; pupil of Paris Conservatory and Paderewski. B. Strelce, Poland, 1870.

Stokes (Charles) composed "Select Organ Pieces"; played organ; in boyhood chorister at St. Paul's, London. B. 1784; d. April 14, 1839, London.

Stoltz (Rosine) sang mez. sop., creating such rôles as "Agathe," "Desdemona," composed six songs, 1870; known also as Victorine Noeb and Rose Niva; made the notable record of marrying in succession one baron and two princes. B. Feb. 13, 1815; retired after 1850.

Stoltzer (Thomas) composed hymns, psalms, motets; was chapelmaster to Louis, King of Hungary and Bohemia; publications dated chiefly between 1536 and 1544.

Stonante. *It.* Untuneful, Discordant.

Stonard (William) composed anthems; played organ Oxford Cathedral. D. 1630.

Stop. Pressure upon the strings of an instrument by the fingers, or a fret on a guitar; set of pipes in an organ of uniform quality; device for varying tone of harpsichord.

Stopped Diapason. Foundation organ stop of closed pipes.

Stopper. Plug in the top of an organ pipe to close it.

Stopples. Plugs used in some of the flute ventages acommodating its scale to some particular mode.

Storace (Anna Selina) created Susanna in Mozart's "Nozze di Figaro," while at the Imperial Theatre, Vienna, and from 1781, when she appeared at Parma, until 1808, when she sang for the last time at Covent Garden, commanded exceptionally high salaries; pupil of her father, Stefano, a double-bass player, and later of Sacchini at the Venice Conservatory; debut in London at eight. B. 1766, London; m. John FISHER; d. Aug. 24, 1817, Dulwich. **Stephen** composed romantic operas, including the operetta "No Song no Supper"; played violin, debut at 12; pupil Conservatorio di S. Onofrio, Naples. B. Jan. 4, 1763, London; brother of ANNA SELINA; d. Mar. 19, 1796.

Storto, Storta. *It.* Horn and SERPENT, were so-called because of their twisted shapes.

Strada del Po (Anna) sang sop. in London operas under Handel, 1729 to 1738.

Stradella (Alessandro) composed 148 works preserved at Modena, among which are six operas, including "Il Trespolo," produced at Bologna, 1679, eight oratorios, many songs and cantatas; was accredited with the composition of "Pietà, Signore," which may have been by Rossi. The Roman

tic tales which have grown up around Stradella, based on Bonnet-Bourdelot's tale, are reproduced in the Flotow opera, but are no longer believed. B. Venice, Naples, or Rome, about 1645; d. about 1670 or 1678 or 1681.

Stradella. Friedrich von Flotow's three-act romantic opera was first performed February, 1837, at the Palais Royal Theatre, Paris, and expanded to grand opera, at Hamburg, Dec. 30, 1844. The English version to Bunn's book was first performed June 6, 1846, at Drury Lane, London. Stradella wins the love of Leonora, protégé of a rich Venetian nobleman, Bassi, elopes with her to Rome, where they are married. Barbarino and Malvolio, in the hire of Bassi, plan to assassinate Stradella, but are so moved when they hear him sing that they falter in their purpose. Bassi urges them by the offer of more money to murder the musician, and the bravoes agree. But when they hear Stradella sing a hymn to the Virgin they throw themselves at his feet, confess their mission, and warn him against Bassi. Leonora enters, finds Bassi and the bravoes converted from their purpose, and the opera ends with a happy reconciliation, although, according to Bonnet-Bourdelot, Bassi had both lovers murdered at Genoa.

Stradivarius (Antonius) perfected the form of the violin, having learned the art of violin making from NICOLO AMATI, and made instruments from 1666 to 1737 which have never been surpassed. 540 violins, 12 violas, and 50 'cellos were extant in 1908, the best valued at $10,000 or more, while a hundred more may still be authenticated. The earliest label on a genuine Strad. is said to be "Antonius Stradiuarius Cremonensis Alumnus Nicolai Amati, Faciebat Anno 1666," with a Maltese cross and the letters A. S. in a double circle. In 1667 he married Francesca Ferraboschi, widow of G. G. Capra, and in 1680 bought the house, No. 1 Plazza Roma, (where his best work was done), for about $4200. This remained in possession of his family for 100 years, and was marked by an inscription set up by the municipality of Cremona. It is assumed that he worked for Amati, seven or eight years prior to 1666, but aside from the register showing the births and deaths of his children, and his second marriage, 1699, to Antonia M. Zambelli, the only certain records of his life are the labels in his instruments. B. about 1644; d. Dec. 17, 1737, Cremona. See "Antonio Stradivari, his Life and Work," W. H., A. F. and A. Hill, London, 1902. **Francesco** and **Omobono** were the only sons of ANTONIUS to follow the violin-making craft, and both were sons of the first wife. Francesco was b. Feb. 1, 1671, Cremona; d. May 11, 1743. Omobono, b. Nov. 14, 1679, Cremona; d. June 8, 1742.

Strain. Theme which forms a part and is related to the whole composition. Formerly each portion of a composition, either rhythmical pauses or completed sentences, were divided by the double bar, and consequently the double bar marked the strain. This custom is still followed in writing chants and hymn tunes where the strain is still marked by the double bar.

Strakosch (Maurice) managed the Apollo Theatre, Rome, with his brother MAX; was European agent for his sister-in-law, Adelina PATTI; managed artists and troupes successfully in Europe and America, and the Salle Ventadour, Paris, 1873–74. B. 1825, Lemberg, Moravia; m. Carlotta PATTI; d. Oct. 9, 1887. See his "Memoires." **Max** was closely associated in business with his brother MAURICE, and usually acted as his American representative. D. Mar. 17, 1892. **Maurice** was manager of the Baltimore Music Hall, forming an excellent English Opera company, and on its financial failure allied himself with the Metropolitan management in New York, afterwards going into the real estate business in California. Son of MAX.

Straniera, La. Vincenzo Bellini's two-act opera, to book by Romani, was first performed Feb. 14, 1829, at La Scala, Milan.

Strascicando. *It.* Dragging.

Strascicato. *It.* Dragged.

Strascinando. *It.* STRASCICANDO.

Strascinando l'arco. *It.* Dragging the bow over the strings; binding the notes together.

Strascino. *It.* Drag; slurring movement and slightly diminishing the pace.

Strathspey. Scotch dance in duple time first danced about the beginning of the eighteenth century in Strathspey. The "SCOTCH SNAP" is one of the characteristics of this dance.

Straus (Ludwig) played violin and viola; concertmeister, Frankfort Theatre, 1860, the Museum concerts, and from 1864 to 1888 of Hallé's orchestra, Manchester; solo violinist to Queen Victoria, and in earlier life successful in virtuoso tours; played quartet three years with Mayseder; pupil Vienna Conservatory. B. Mar. 28, 1835, Presburg; d. Oct. 23, 1899, Cambridge, Eng.

Strauss (Johann) was the most notable composer and conductor of dance music of his generation, the father of "The Waltz King," and two other sons whose dance music has enlivened the whole world. His parents, who were innkeepers, with a laudable desire of advancing their son in life, had him apprenticed to a bookbinder. He had already learned to play violin, and soon ran away from the shop, but was found by a friend of the family, who obtained lessons for him from Polyschansky, on the violin, and Seyfried, theory. His first engagement was with LANNER, for whom he was assistant conductor until 1825, then beginning his own concerts in a suburban beer garden, the "Schwann," and thereafter at the "Sperl," where he continued six years. Appointed chapelmaster of the Bürger regiment, it became his duty to play at certain of the court balls, and his orchestra, now increased to 200, and his compositions, of which the "Tauberln," Op.1, and "Kettenbrücke," Op. 19, were the most famous, awakened an interest by no means confined to the Austrian capital. From 1833 he began a series of tours which gradually extended throughout Europe, and in the year of Queen Victoria's coronation, 1838, he gave 72 concerts and played at the most important balls in London. In 1844 he was specially honoured by the future Emperor Wilhelm I, who gave a military concert in his honour, and on his return to Vienna he was appointed conductor of the court balls. In 1840 he introduced the polka to Vienna, and thereafter devoted himself mainly to composing only waltzes, polkas, galops, and marches, of which he produced 60, and quadrilles, of which he composed 34. Breitkopf & Härtel published his complete works, including 246 pieces of dance music, and, in all, 150 waltzes, among which were: Taglioni-Walzer, Londoner Saison-Walzer, Die Berggeister Walzer, Rosenblätter-Walzer, Wiener Gemüths-Walzer, Myrthen Walzer, Tanz-Recepte Walzer, Cäcilien-Walzer, mit dem beliebten Tremolo; Dritte Walzer-Guirlande; Palm-Zweige Walzer; Amors-Pfeile Walzer; Elektrische Funken Walzer; Deutsche Lust, oder Donau-Lieder ohne Text, Walzer; Apollo-Walzer, Adelaiden-Walzer, Die Wettrenner Walzer; Die Debutanten Walzer; Egerien-Tänze; Die Tanzmeister Walzer; Stadt- und Landleben Walzer; Die Phantasten Walzer; Musik-Verein-Tänze, Döblinger Reunion-Walzer, Wiener Carneval-Walzer, Erste Kettenbrücke-Walzer, Gesellschafts-Walzer, Wiener Launen-Walzer, Walzer (à la Paganini), Krapfen-Wald'l-Walzer, Trompeten-Walzer, Champagner-Walzer, Erinnerungs-Walzer, Fort nach einander!-Walzer; Lustlager-Walzer. B. Mar. 4, 1804, Vienna; d. Sept. 25, 1849, Vienna. Johann deserved his title of the "Waltz King" by composing nearly 400 waltzes, of which the most famous were "An der schönen blauen Donau" ("The Blue Danube"), Op. 314, "Man lebt nur einmal," "Wiener Blut," "Kunstlerleben," and "Tausend und eine Nacht." Besides his waltzes he composed a notable series of comic operas, including "Die Fledermaus," "Der ZIGEUNER-BARON," the ballet "Aschenbrödel," and "Traumbilder" for orchestra. In accordance with his father's wishes, he had been educated for a commer-

cial career, but his mother, born Streim, an innkeeper's daughter, secretly caused him to be trained in music, and he had composed the "Erster Gedanke" waltz at six. At 19 he could resist his passion for music no longer, and made his debut as conductor, producing waltzes of his own and his father's. On the death of his father he combined the two orchestras, and made a series of tours, was made court conductor of balls at Vienna, 1863, and produced his first operetta, "Indigo und die vierzig Räuber," 1871, Theater an der Wien. Other operettas to be noted: "Der Karneval in Rom," "Cagliostro," "Prinz Methusalem," "Blindekuh," "Das Spitzentuch der Königin," "Die lustige Krieg," "Eine Nacht in Venedig," "Simplicius," "Ritter Pasman," "Furstin Ninetta," "Jabuka," "Waldmeister," "Die Göttin von Vernunft." B. Oct. 25, 1825, Vienna; son of JOHANN; m. the singer "Jetty" Treffz, 1862, and after her death the singer Angelica Dietrich, 1878; d. June 3, 1899, Vienna. **Joseph** composed 283 popular waltzes; conducted his own band, but was of feeble constitution, and being maltreated by Russian officers in Warsaw for whom he had refused to play, was fatally injured. B. Vienna, Aug. 22, 1827; brother of the Waltz King; d. July 22, 1870, Warsaw. **Eduard** composed more than 200 pieces of dance music; became conductor of court balls in St. Petersburg, 1870; toured Europe repeatedly at the head of his own orchestra; visiting America, 1901–2, for which occasion he borrowed his brother's title of "Waltz King"; played in Vienna at the Volksgarden during the summer, and in the winter in the hall of the Gesellschaft der Musikfreunde. B. Feb. 14, 1835; add. Vienna.

Strauss (Richard) composed a series of symphonic poems notable for bizarre construction and eccentricity of subject and orchestration, songs, many of which were admirable; the opera SALOMÉ, which placed him at the head of the Decadent school of musicians; became one of the best of recent conductors; was a man of wide reading and culture and possessed a degree of skill in advertising surpassing that of the whole Wagner family. Son of Franz Strauss, first horn player in the royal orchestra at Munich, he is said to have composed a polka, and to have played the piano at four. Pupil of his father, and of F. W. Meyer, several of his choral works were sung while he was a student in the Gymnasium, and before he was 17, three of his songs and his string quartet in A had been performed in public. In 1884, a year after he completed his university course, Theodore Thomas performed his symphony in F minor, Op. 12, in New York, and thereafter his works were known in the United States as quickly as in Europe. In 1885 he was made chapelmaster at Meiningen in succession to von Bülow, who had produced his suite for 13 wind instruments there with great success. He soon resigned this post to travel, and in the fall was made assistant conductor at Munich under Levi, and four years later became assistant to Lassen at Weimar. In 1892 he visited Greece and Egypt to recover his health, which had been impaired by overwork, bringing back "Guntram," his first opera, which was produced at Weimar, May 12, 1894, and the following year married Pauline de Ahna, a beautiful young singer who had created "Freihilde," the principal rôle in his opera, and thereafter proved the best interpreter of his songs. His "Feuersnot" was produced with success at Dresden, Nov., 1901. His remarkable skill as a conductor made him a welcome visitor in all music centres. He was appointed court chapelmaster in Munich and in Berlin, and often conducted the first performances of his own works in other cities, notably of his "Sinfonia Domestica," while in New York, 1905–6, and "Salomé" in Paris, 1908, and still earlier the "Aus Italien" symphonic fantasia (in which he incorporated a song by Denza, mistaking it for a folk song) in London. During his American tour, when he was accompanied by Mme. Strauss de Ahna as soloist, he conducted a large orchestra

under the best auspices in the principal cities, but signalized his departure by giving concerts in a big New York shop for a handsome fee. In Paris, where the production of "Salome" was said to have been a poor one, he was soon on the best terms with the officials, and on his departure received the cross of the Legion of Honor. Most of his symphonic poems, such as "Also Sprach Zarathustra" (after "Nietzsche"), the grotesque orchestral rondo "Till Eulenspiegel's lustige Streiche" and "Ein Heldenleben," are accompanied by elaborate "programmatical notes." In the exquisite piano accompaniment of "Enoch Arden" the music is skilfully subdued so as not to strain the voice of the reader, while in "Don Quixote" he found it necessary to invent an especial mechanism for the wind effect. Perfectly familiar with classic form, he seemed always striving for new and startling effects, and although capable of writing melody, carried his ideas of realism to such extremes that only the devoted few who proved their superior intelligence by being always able to understand him were able to understand him at all. The full list of his works includes: Festival March for orchestra, Op. 1; String quartet in A, Op. 2; five pieces for solo piano, Op. 3; piano sonata in B minor, Op. 5; sonata for piano and 'cello, Op. 6; Serenade for wind instruments, Op. 7; violin concerto, Op. 8; Stimmungsbilder for piano, Op. 9; eight songs, Op. 10; concerto for French horn, Op. 11; symphony in F minor, Op. 12; quartet for piano and strings, Op. 13; Wanderers' Sturmlied, 6-part choir with orchestra, Op. 14; five songs, Op. 15; symphonic fantasia "Aus Italien," Op. 16; six songs, Op. 17; sonata for violin and piano, E flat, Op. 18; "Lotosblätter" songs, Op. 19; the tone poem for orchestra, Don Juan, Op. 20; "Schlichte Weisen" songs, Op. 21; "Mädchenblumen" songs, Op. 22; tone poem for orchestra "Macbeth," Op. 23; the tone poem for orchestra, "Tod und Verklärung," Op. 24; the three-act opera "Guntram," Op. 25; two songs, Op. 26; four songs, Op. 27; the tone poem for orchestra "Till Eulenspiegel," Op. 28; three songs, Op. 29; the tone poem for orchestra "Also Sprach Zarathustra," Op. 30; four songs, Op. 31; five songs, Op. 32; four songs with orchestra, Op. 33; two 16-part anthems, Op. 34; the fantastic variations for orchestra "Don Quixote," Op. 35; four songs, Op. 36; six songs, Op. 37; "Enoch Arden" (piano music to accompany recitation of the poem), Op. 38; five songs, Op. 39; the tone poem for orchestra "Ein Heldenleben," Op. 40; five songs, Op. 41; two choruses for men, Op. 42; three songs, Op. 43; two "Grossere Gesänge" for deep voices with orchestra, Op. 44; three choruses for men, Op. 45; five songs, Op. 46; five songs, Op. 47; five songs, Op. 48; eight songs, Op. 49; the one-act opera "Feuersnot," Op. 50; "Das Thal," for bass and orchestra, Op. 51; "Taillefer," choral ballad with soli and orchestra, Op. 52; "Sinfonia Domestica," Op. 53; the one-act opera "Salomé," Op. 54; a burlesk for piano and orchestra, a "soldatenlied" for male choir, and the opera "Elektra" (1908), without opus numbers. B. June 11, 1864, Munich; add. Berlin. See biography, Dr. Arthur Seidl, Prague.

Stravagante. *It.* Capricious, extravagant.

Stravaganza. *It.* Fancy, extravagance.

Street (G. Ernest) composed the ballet "Scaramouche" (with Messager), 1891; the one-act opera "Fides," Paris Opéra Comique, 1894; "Mignonette," 1896; wrote music criticism, "L'Eclair," Paris; pupil Bizet and Damcke. B. 1854, Vienna; add. Paris.

Street (Josiah) published "A booke containing great variety of Anthems," London, 1746.

Streicher (Johann Andreas) made pianos in partnership with his wife, Nannette STEIN.

Streichinstrument. *Ger.* String instrument.

Streichquartett. *Ger.* STRING QUARTET.

Streichzither. *Ger.* Zither played with a bow.

Strene. BREVE, so-called by Marbecke; note stretched or strained for purposes of recitation; note bounded by two lines.

Streng. *Ger.* Severe, strictly rigid.

Strepito. *It.* Noise.

Strepitosamente. *It.* Noisily.

Strepitoso. *It.* Noisy, impetuous.

Stretta. *It.* CODA; taken in faster time than the movements preceding it. The end of Haydn's "The Heavens are telling," is a stretta.

Stretto. *It.* "Contracted," as in a FUGUE, the bringing closely together of the subject and its answer.

Striking-reed. Percussion REED.

Strinasacchi (Regina) played violin; was an especial favourite in Vienna, where Mozart composed a sonata for her; pupil Venice Conservatorio della Pietà. B. 1764, near Mantua; m. J. C. Schlick, the 'cellist; d. 1823.

String. The general name in music for every vibrating cord used in the production of tone, whether a drawn cast steel wire for use in the piano, the spun silk sometimes used for violins and guitars, or the entrails of sheep familiarly known as "catgut." To secure a deep tone without too much bulk it is customary to bind the G string of the violin, two lower strings of viola and 'cello, and three strings of the guitar with a wrapping of silver or other white metal. The highest string of many instruments is called the chanterelle. The Italians are reputed to be the best makers of strings for instruments of the violin and guitar families. The tension of a set of strings for violin has ranged, according to the standard of PITCH, from 63 to 90 pounds. The tension of a modern grand piano is upwards of sixteen tons.

Stringendo. *It.* Pressing, hastening on the time.

String-gauge. Instrument consisting of a disc or an oblong piece of metal with a graduated slit and engraved table, for measuring the thickness of strings for violins and other string instruments.

String Quartet. Quartets for strings in Sonata FORM were developed by Haydn, Mozart, and Beethoven, becoming the highest and most important class of chamber music. They are scored for first and second violin, viola, and 'cello. Reinforced by a doublebass, a QUINTET is formed, and with the further addition of a third violin, a SEXTET. Combinations of the stringed instruments in an orchestra are commonly referred to collectively as "the strings."

Strisciando. *It.* "Creeping," slurring from one note to another.

Strofa. *It.* STROPHE.

Strogers (Nicholas) composed services; played organ; England, 17th century.

Strohfiedel. *Ger.* Ligneum Psalterium or XYLOPHONE.

Strohmeyer (Carl) sang bass at the court of Weimar; range D to g.' B. 1780, Stollberg; d. Nov. 11, 1845, Weimar.

Strombettare. *It.* To sound a trumpet.

Strombettiere. *It.* Trumpet-player.

Stromentato. *It.* Instrumented, scored for an orchestra.

Stromento. *It.* Instrument.

Strong (G. Templeton) composed the symphony "In dem Bergen," the symphonic poem "Undine"; choral works with orchestra and piano music; pupil Leipsic Conservatory. B. New York, May 26, 1856; add. Vevay, Switzerland.

Strophe. *Gr.* "A turning"; as the turning of the Greek chorus toward a particular part of the orchestra, when dancing. Antistrophe was their returning. Hence verses for alternate singers or choirs.

Stroud (Charles) composed the anthem, "Hear my prayer, O God"; played organ Whitehall Chapel; in boyhood, chorister Eng. Chapel Royal. B. 1705; d. April 26, 1726.

Strungk (Delphin) composed organ music; played organ at St. Martinskirche, Brunswick. B. 1601, Brunswick; d. 1694, Brunswick. **Nicholas Adam** composed "Alceste" and many other operas to German text; founded the opera house at Leipsic, 1692; played violin; in early life court musician at Hanover and Dresden; pupil of his father DELPHIN.

B. 1640, Celle; d. Sept. 23, 1700, Dresden.

Stubenorgel. *Ger.* Chamber organ.

Stück. *Ger.* Piece, composition.

Study. Exercise of technique for a musical instrument or the voice.

Stufe. *Ger.* Step, a degree, as **der Tonleiter**, a degree of the scale.

Stürmisch. *Ger.* Furiously, boisterously.

Style. Characteristic manner, as a composer's style; national convention, as German style; form of construction, as chromatic or fugal style.

Suabe. Flute. Organ flute stop.

Suave. *It.* Pleasant, agreeable.

Sauvemente, Suavità, con. *It.* Sweetly and with delicacy.

Sub-bass—Sub-Bourdon. ORGAN pedal register of 32-foot pitch.

Sub-chanter. Succentor.

Subdiapente, Subdominant. Fourth above or fifth below the key note.

Subitamente, Subito. *It.* Quickly, without pause.

Subject. Theme or principal musical phrase in a composition in any FORM, whether sonata, RONDO, or FUGUE.

Subsidized Theatres are those which are supported in part by grants of money from a government, a system generally prevalent except in English speaking countries. Nearly every nation in Europe possesses a ministry of fine arts, sometimes in combination with the department devoted to education, but more often separate. In either case this branch of the government assumes a general supervision of all the arts, and occupies a position of no less dignity and importance than a British Board of Trade or an American Department of Agriculture. Nor is such a ministry without commercial value, since those countries which place music, the theatre, painting, and sculpture on a purely commercial basis, are compelled to pay tribute in cash to the others, whether republican or monarchical, which profess a paternal interest in such matters. Art is a republic since the collective judgment of a people is final, and one from which no artist can appeal; and republican France presents the most perfect organization in the world for the encouragement, diffusion, and maintainance of art; yet from the beginning it has been the princes, whether secular or religious, who have been its best patrons, and to Louis XIV and to Napoleon France owes her pre-eminence. To the Bourbon the world is indebted alike for the House of Molière and the Opéra, and to the Corsican for that splendid Conservatoire which has preserved the classic traditions, trained the interpretative artists, and helped the men who have lent their creative genius to both institutions. But the subsidized theatre is not dependent upon central government alone. There is hardly a city in Europe of more than 25,000 inhabitants which does not possess its municipal theatre, which does not have its season of lyric drama, and its municipal concerts, all at a price within the means of the general public, and all serving as training schools for singers, instrumentalists, conductors, and composers. Thus La Scala, the home of lyric drama in Milan, is owned and largely governed by the municipality, and has an assured income of $60,000 per annum in subsidies. The Opéra and Opéra Comique, and since 1908 the Gaité Theatre in Paris, are under government control. In the Gaité, the experiment was made of giving the theatre rent free to the Isola Frères, and compelling the Opéra and Opéra Comique to lend scenery artists and chorus when needed, on condition that performances be given at popular prices. The highest seats were sold at 80 cents, the cheapest at 10 cents, and there were 500 10-cent seats at each performance. The repertoire included "ROBERT LE DIABLE," "FAVORITA," "MIGNON," "TRAVIATA," "TROVATORE," "CAVALLERIA RUSTICANA," etc. Besides a government subsidy, divided between the OPERA and OPÉRA COMIQUE, of which the Opéra alone received $160,000 yearly, the Broussan and Messager management of the Opéra had a guarantee fund of about $250,000 raised by subscription. A complete performance

of the "Ring of the Nibelungs," and a supplementary season devoted to Russian operas thus became possible during the first season of the new management. The court opera in Vienna has always been practically supported by the reigning family, while the minor theatres have also participated in a distribution of government funds. In Berlin, where the Kaiser is manifesting a greater interest in music than any of the Hohenzollerns since the reign of FREDERICK THE GREAT, the opera houses, the principal institutions of learning for music and the other fine arts, have been always supported mainly by the government, and plans were being perfected in 1908 for erection of a People's Opera House at a cost of $4,000,000, half to be paid by the municipality of Berlin, and half by parliament, the municipality to then become a partner in the ownership of the present opera house. The best seats in the new theatre will be 87½ cents, and the cheapest, 12½ cents. It was in Berlin that Geraldine Farrar found the opportunity to develop as an opera singer which was denied her in America, and it was in Berlin that half a dozen young artists developed, during the existence of the Henry W. Savage English opera company, and took refuge, when it disbanded; while his prima donna, Gertrude Rennyson, joined the forces of the Vienna opera, where Edith Walker had her first chance. Mary Garden was one of the many English speaking artists formed at the Paris Opéra Comique. The Leipsic Theatre, as well as the Conservatory, are under royal patronage; the Dresden Opera, like that of Munich, is chiefly supported by the court, while from Barcelona to Hamburg, and from Bordeaux to Moscow, the subsidized or municipal theatre is a flourishing institution. Turning to London and New York, with three notable exceptions, the Carl Rosa company in London, the Savage company, now disbanded, and the Manhattan Opera House, opera has been possible only by a system of subsidies, the difference being, that, instead of an allowance or guarantee by government, an Opera Syndicate, composed of wealthy Englishmen, provides the funds with which to meet deficits at Covent Garden, London; while the Metropolitan Realty Company in New York not only owns the opera house, but guarantees the company of which the impresarii are the heads. The New Theatre, which was being erected in New York, 1908, and at which it was proposed to give opéra comique, was based on the same system. But the system of private guarantors cannot be said, in view of the experience of the whole world, to be a success. The history of opera in the larger music centres of Europe is practically continuous. In London, it is a record of fabulous prices to singers of foreign training, of repeated financial failures, and of music drama in every language except the only one spoken by the masses of the population. Needless to say, the native composers have been obliged to devote their attention to works for which they might hope to obtain a hearing. Ethel Smyth composed to German libretti; Balfe drew on Paris for the support he could not secure at home; the works of Wallace have been permanently shelved; and the only English operas known to-day are the comic operas of Sullivan, and the so-called musical comedies, which, as a class, take their place in art half-way between the ballad opera and the coon song. Under the Opera Syndicate, Covent Garden has been able to hold its own and that is all. In New York every impresario, until the administrations of Maurice Grau and H. von Conried, became bankrupt, or gave up in despair. Under Conried the receipts at the Metropolitan mounted to $1,200,000 per annum, and he is said to have cleared $27,000 on his first performance of "Parsifal," but in 1908 there were no prospects of opera in the vernacular beyond the promise held out by Gatti-Casazza to produce "The Pipe of Desire," by Frederick S. Converse. The first American opera, now extant, was composed by Francis Hopkinson, Philadelphia, 1767, to book by Andrew Barton. It bore the ominous title

"The Disappointment," foreshadowing the fate of American composers for the next century and a half. William H. Fry, critic of the New York Tribune, composed "Leonora" and "Notre Dame de Paris," 1863. Walter Damrosch produced his own "Scarlet Letter," while at the head of his own company; but while serious operas have been composed by two-score Americans, not one has obtained an adequate production with the exception of the "Scarlet Letter." Polyglot grand opera, polyglot to the extent of several languages being heard in a single performance, has been the rule; and only Sousa, Herbert, and De Koven have produced acceptable comic operas. It would seem, therefore, that while the subsidy or paternal system has resulted in the production of all of the world's masterpieces of serious opera, the commercial system, with its expensive stars, inattention to ensemble, and frequent bankruptcies, despite the promises of private guarantors, has blighted the genius or the ambition of English speaking composers.

Submediant. Sixth note of the scale.

Suboctave. Coupler which pulls down the keys of the organ an octave below those which are struck.

Subprincipal. Organ stop of open pipes, 32-foot pitch on the pedals, and 16 on the manuals.

Subsemifusa. *L.* Demisemiquaver or 32d note.

Subsemitone. LEADING NOTE.

Subsemitonium Modi. *L.* LEADING NOTE.

Subtonic, LEADING NOTE.

Succentor. Sub-chanter or deputy of the precentor in cathedral choirs.

Such (Henry) played violin; taught Guildhall School of Music from 1898; pupil of Joachim. B. Mar. 31, 1872, London; add. London. **Percy Frederick** played 'cello, assisting in Joachim quartette; pupil of the Berlin Hochschule; brother of HENRY. B. June 27, 1878, London; add. London.

Sucher (Josef) conducted opera in Vienna, and Leipsic, and Berlin. **Rosa Hasselbeck** sang sop. in opera, notably as Elsa, Isolde, Euryanthe, Brünnhilde and Sieglinde, Berlin, London and New York, and as Eva and Kundry at Bayreuth. B. Velburg, Feb. 23, 1849; m. Josef; retired, 1903, after long service at the Berlin Opera.

Sudden Modulation. Abrupt MODULATION.

Sudds (William) composed the cantata "Star of Bethlehem," overtures, dances, church music; wrote textbooks; taught; bandmaster during Civil War, and then pupil Boston Conservatory. B. Mar. 5, 1843; settled with his parents at Gouverneur, N. Y., at 7; add. Gouverneur.

Sufflöte or Sifflöte, Whistle FLUTE.

Suite. *Fr.* Series of movements in music. Name of collections of dance tunes differing in character but similar in key; the Suite afterwards evolved the SONATA, the latter developing into a composition of definite FORM and arrangement.

Suivez. *Fr.* "Follow." Direction to the accompanist to accommodate the accompaniment to the soloist.

Sujet. *Fr.* SUBJECT, phrase, theme.

Suk (Josef) played violin BOHEMIAN QUARTETTE.

Sul, Sull, Sulla. *It.* "Upon, by."

Sullivan (Dr. Sir Arthur Seymour) composed much excellent music in all forms, most of which has been overshadowed by the extraordinary success of "H. M. S. Pinafore," "The Mikado," etc., comic operas to books by W. S. Gilbert. Son of an Irish bandmaster and clarinetist, like many other eminent British musicians, Sullivan received his early training as a chorister in the Eng. Chapel Royal, where Rev. Thomas Helmore was Master of the Children when he entered, 1854. He was the first to win the Mendelssohn Scholarship at the Royal Academy of Music, 1856, but continued at the Chapel Royal until his voice broke; and the following year, or in 1858, entered the Leipsic Conservatory, where he remained until 1861, studying with Moscheles, Hauptmann, Plaidy, Rietz, and Richter. His first composition, "O Israel," a sacred song, was published at 13 (Novello), and his "Lalla Rookh" overture was composed at 18, but the

music to "The Tempest," which he produced in London on his return from Leipsic, was his first notable success. In 1864, his cantata "Kenilworth" was sung at the Birmingham Festival, and in the same year his ballet music "L'Ile enchantée," was performed at Covent Garden. His first opera, "The Sapphire Necklace" to a poor libretto by Chorley was not performed; but his symphony in E, an "In Memoriam" overture on the death of his father, the overture "Marmion," and the oratorio "The Prodigal Son" were all produced before the close of 1869, the last-named work at the Worcester Festival. "Cox and Box," to book adapted by Burnand was produced in 1867, and followed by "The Contrabandista"; but his first real success as a dramatic composer began with his association with Gilbert, with whom he produced "Thespis," 1871, "Trial by Jury," 1875, and in 1887, "The Sorcerer," which ran at the London Opera Comique 175 nights. "Pinafore," produced May 25, 1878, was performed 700 times at the same house, was pirated in London, and played by several companies simultaneously in the United States. This extraordinary success resulted in the composition of "Pirates of Penzance," 1880; "Patience," 1881; "Iolanthe," 1882; "The Mikado," 1885; "Ruddigore," 1887; "Yeomen of the Guard," 1888, and "The Gondoliers," 1889; those of later date than 1881 being produced at the Savoy, built expressly for the Gilbert and Sullivan productions, and managed by D'Oyly Carte. The libretti for these works are unequalled in English, and unsurpassed in any language. Then came the disagreement between composer and librettist, and Sullivan's next work, "Haddon Hall," was to book by Grundy. The following year the differences had been forgotten, and "Utopia Limited" was composed to Gilbert's book. "The Grand Duke" was produced, 1896, but again the composer and librettist parted. Sullivan's "The Beauty Stone," was composed to book by Carr and Pinero, and "The Rose of Persia," to book by Hood. His next work, "The Emerald Isle," was left unfinished at his death and completed by EDWARD GERMAN. "Ivanhoe," his only attempt at grand opera, although given a most careful production in 1891, proved a complete failure. Of his many songs "The Lost Chord" has proved most popular. His oratorios included "The Light of the World" to biblical text of his own compilation, Leeds, 1873; "The Martyr of Antioch," Leeds, 1880; and "The Golden Legend" to book by Bennett adapted from Longfellow, Leeds, the best of them all. Besides many hymns, of which "Onward, Christian Soldiers" is the best known, he composed 13 anthems, six sacred part-songs. Other works to be noted: incidental music to "The Merchant of Venice," "The Merry Wives of Windsor," "Henry VIII," "Macbeth," "The Foresters," the ballet "Victoria and Merrie England," a "Festival Te Deum," "Overture di Ballo," and the cantata "On Shore and Sea." Sullivan was knighted in 1883, was chevalier of the Legion of Honor, and of the Order of Saxe Coburg and Gotha; Mus. Dr. of both Oxford and Cambridge, and organist to the Mason Grand Lodge; Principal of the National Training School, 1876–81, and a useful member of many institutions. B. May 13, 1842, London; d. Nov. 22, 1900, London.

Sultana. Violin with strings of wire in pairs, like the cither or cittern.

Sulzer (Salomon) published "Schir Zion," 1838, a fine collection of synagogue music; was cantor of the new synagogue, Vienna. B. Mar. 30, 1804, Vorarlberg; d. Jan. 18, 1890, Vienna.

Summation Tones. ACOUSTICS teaches that combination of two tones produces also a tone whose vibrations equal the sum of those of the primary tones.

Sunderland (Susan Sykes) sang sop. in English oratorios and concerts; called "the Yorkshire Queen of Song." B. April 30, 1819, Brighouse; d. May 7, 1906.

Suo Loco. *It.* In its own place on the register as written.

Suonata. SONATA.

Super. *L.* Above, over as dominant, note next above the dominant.

Superfluous Intervals. INTERVALS a semitone greater than major or perfect.

Superius. *L.* The upper part in a composition, so called by the writers of the 16th century.

Superoctave. Organ stop tuned two octaves above the diapasons; coupler pulling down keys an octave above those struck.

Supersus. Term formerly applied to high treble parts.

Supertonique. *Fr.* Supertonic or tone above the tonic.

Suppe, von (Franz) composed the operas "Fatinitza," "Boccaccio," "Pique Dame," "Die Afrikareise," and in all 165 farces, and singspiele, a "Missa Dalmatica," and the Requiem "L'estremo Giudizio." His family was of Belgian descent, though long domiciled at Cremona, and his full name was Francesco Ezechiele Ermenegildo, Cavaliere Suppé Demelli. At 13 he produced a Mass sung in Zara, but despite his fondness for music, his father placed him at the University of Padua to qualify for a medical career. Shortly afterwards the father died, his mother settled in Vienna, and there Suppé joined her. He had received lessons from Cigali and Ferrari in Padua, and these, supplemented by instruction from Seyfried, in Vienna, enabled him to conduct at the Josephstadt Theatre. He obtained no salary, but soon secured engagements that did pay, and in 1865 settled at the Leopoldstadt Theatre, where he practiced at patching up pasticcios and conducting. "Das Mädchen vom Lande," was his first big success, 1847, then came the very popular ephemeral pieces which included parodies on "Tannhäuser," "Dinorah," his "Dichter und Bauer," "Paragraph 3" and "Franz Schubert." B. April 18, 1820, Spalato; d. May 21, 1895.

Supplichevole, Supplichevolemente. *It.* In a supplicating manner.

Supposed Bass. A bass note forming one of the inversions of a chord as compared with the real bass note or generator.

Sur. *Fr.* "Over, upon, on."

Surette (Thomas Whitney) composed the two-act operetta "Priscilla"; wrote and lectured on music; played organ; pupil of Arthur Foote and J. H. Paine, graduated from Harvard, 1891. B. Sept. 7, 1862, Concord, Mass.; add. New York.

Susanna. George Frederick Handel's oratorio was begun July 11, 1748, completed Aug. 24 of that year, and first performed 1749.

Susato (Tylman) published more than 50 vols. of music in Antwerp, 1543–61, most of them containing one or more of his own works, for before turning music publisher he had been town musician. B. Cologne about 1500; d. about 1564.

Suspended Cadence. Interrupted CADENCE.

Suspension. Sustaining or holding a note in any chord into a subsequent chord in which it produces discord, thus requiring resolution. The fourth, sixth, seventh, and ninth are the intervals most commonly used for suspensions, which may be double or triple as two or three notes are suspended.

Süss. *Ger.* Sweet.

Süssmayer (Franz Xaver) composed the opera "Moses," Vienna, May 4, 1792, "Der Retter in Gefahr," a patriotic cantata; masses and much dramatic music produced while he was chapelmaster of the Kärnthnerthor Theatre; was the intimate friend of Mozart, for whom he completed the Requiem, obtaining final instructions at Mozart's deathbed; pupil of Mozart and Salieri. B. 1766, Steyer, Austria; d. Sept. 16, 1803, Vienna.

Sussurando, Sussurante. *It.* Murmuring, whispering.

Sustained Note. Prolonged notes partaking of the character of a pedal-point because of their immunity from ordinary harmonic rules, but which really cannot be called pedal-points as they occur in the middle or upper part.

Svegliato. *It.* Lively, brisk.

Svelto. *It.* Easy, free, quick.

Svendsen (Johan Severin) composed symphony in D, symphony in B flat, overture to the play "Sigurd

Slembe," string quintet in C; conducted Christiania Musical Association, and from 1883 at the court of Copenhagen. Son of a bandmaster, he picked up a smattering of many instruments in childhood, and, after wandering over Germany, entered the Leipsic Conservatory as a pupil of Hauptmann, David, Richter and Reinecke, and was awarded the honorary gold medal on his departure, 1867. Then he resumed his wanderings, played for a time in Musard's orchestra, Paris. In 1870 his symphony was performed at the Gewandhaus, Leipsic, and the following year he visited America, taking a bride home with him to Leipsic. There he conducted the Euterpe Society for a year, and then settled in Christiania, where he conducted and taught until his appointment in Denmark, making occasional concert tours of Europe. Other works to be noted "Funeral March," for Charles XV, four rhapsodies Norvègienne, Coronation March for Oscar II, overture to Romeo and Juliet, octet for strings, A minor; concerto for violin in A, romance in G for violin and orchestra. B. Christiania, Sept. 30, 1840; add. Copenhagen.

Svendsen (Oluf) played flute; taught, Royal Academy of Music, London; pupil of Nils PETERSEN. B. April 19, 1832, Christiania; d. May 15, 1888, London.

Sweelinck (Jan Pieterzoon) composed "Cantiones Sacræ," Psalms, "Rimes Françoises et Italiennes," organ music, and for clavier; was the foremost of early Dutch organists, the greatest of teachers for that instrument, and by reason of this fact, founder of the German school of organ playing, which culminated in Bach. Pupil of his father, who had preceded him as organist of the Old Church, Amsterdam; died in 1573. Sweelinck may have studied for a time in Venice with Zarlino and Gabrieli. Breitkopf & Härtel published his complete works, 1901, edited by Max Seiffert. B. 1562, Amsterdam; d. Oct. 16, 1621.

Swell. ORGAN pedal mechanism for increasing the tone.

Swieten, van (Baron Gottfried) composed six symphonies; helped found a "Musikalische Gesellschaft" in Vienna composed of the nobility, which was a pioneer for the Gesellschaft der Musikfreunde; was notable as a patron of music, ambassador to Frederick the Great and President of the Austrian Educational Commission. B. 1734; d. Mar. 29, 1803, Vienna.

Swiney (Owen) managed London theatres 1707, but bankrupted himself in opera. B. 1680, Ireland; d. 1754, London.

Sylphide. Schneitzhöffer's two-act ballet to plot by Nourrit was first performed Mar. 2, 1832, at the Paris Opéra, with Taglioni in the name part.

Sylvia. Leo Delibes two-act ballet pantomime to plot by Barbier, was first performed June 14, 1876, at the Paris Opéra.

Symphonic Poem is a misnomer for the compositions requiring orchestras of symphonic proportions, but which depart from symphonic FORM, which began with the important works characterized by Franz Liszt as Symphonische Dichtungen, and for which the French have adopted the equivalent Poèmes Symphoniques. The so-called symphonic poems of Liszt are noble works, but descriptive and irregular rather than thematic in development, and the later composers of symphonic poems have departed still further from the traditions of the symphony, so that the term has become meaningless.

Symphonion. Combination of the pianoforte and harmonium, invented by Kauffman of Dresden.

Symphony. Composition differing in FORM from the sonata in being for full orchestra instead of for one or two instruments, and thus permitting of more elaborate structure. There are usually four movements, the first and sometimes the last in true sonata FORM, and commonly arranged as follows: allegro, largo or adagio or andante, scherzo or minuet and trio, allegro. Sometimes the minuet or scherzo precedes the slow movement. The general form of the symphony was fixed by Haydn, and, like the

string quartet, developed by Mozart and Beethoven, the last-named master even adding a chorale to his Ninth and last symphony. Formerly the overtures to operas and oratorios, and the preludes, interludes and postludes for vocal works generally were called symphonies.

Symposiac. Cheerful, bright compositions such as glees and catches.

Sympson. SIMPSON.

Synaphe. *Gr.* Conjunction of two tetrachords in GREEK MUSIC.

Synaulia. *Gr.* Concert of flute players, playing alternately.

Syncopatio. *L.* SYNCOPATION.

Syncopation is the suspension or alteration of rhythm by pushing the accent to that part of the bar not usually accented, an effect often employed to advantage by Beethoven and other great masters, and abused in American "ragtime" or cheap music for cheaper ballads.

Syncopiren. *Ger.* SYNCOPATION.

Syren or **Siren.** Instrument for measuring the vibrations of sound invented by Cagniard de la Tour and improved by Helmholtz. See Tyndall's "Lectures on Sound."

Syrinx. PAN PIPES.

Syrmen or **Sirmen (Maddelena Lombardini)** composed many works for violin and was in early life a most successful virtuoso on that instrument, which she later abandoned for opera, but failed to distinguish herself as a singer; pupil of Tartini and of the Venice Conservatorio dei Mendicanti. B. about 1735, Venice; m. Ludovico Syrmen, a violinist; d. after 1785.

Szopelka. *Russ.* Oboe fifteen inches in length, of elder wood, having a brass mouthpiece and eight large and seven small finger holes. Popular in Southern Russia and Western representative of the Eastern ZURNA.

Szumowska (Antoinette) played piano in tours of Europe and America with great success; pupil of Strobel and Michalowski, Warsaw, and of Paderewski, Paris. B. Feb. 22, 1868, Lublin, Poland; m. JOSEF ADAMOWSKI, add. Boston.

Szymanowska (Marie) composed 24 mazourkas; played piano with success in the principal cities of Europe, but is chiefly remembered for her ardent love affair with Goethe; pupil of John Field in Moscow. B. about 1790; d. 1831, St. Petersburg.

T. Abbreviation for TASTO, TENOR, TUTTI.

Ta, Te, Tee, To. *Gr.* Used by the Greeks for purposes of solmisation.

Taballo. *It.* Kettle-DRUM.

Tabarde or **Tabarte.** *Old Eng.* TABOR.

Tabl. Egyptian DRUM made of a hollowed block of wood or of earthenware, with a skin stretched over one end.

Tablature. Obsolete form of musical NOTATION, applied with certain modifications to various instruments. Lute Tablature was written on a staff of six lines, each of which represented a string of the instrument, and in Italy the notes to be stopped were indicated by numbers, and in England, France, and Germany by letters. Time value was shown by stems with tails not unlike those used in modern notation. In German or Organ Tablature, used for all keyboard instruments, the melody was written on the staff, and vertical rows of letters underneath showed the accompaniment. Tablature still exists for Zither music, was well adapted to the instruments for which it was originally devised, but by reason of its very adaptability to so many instruments, could never be of practical use as applied to all instruments when brought together in concerted music. The bar, the tails of notes, and the vertical character of the modern score are all derived from Tablature.

Tabl el Musahhir. Drum used during the Ramadan by the Egyptian criers, accompanying the religious and congratulatory sentences uttered before the houses of the rich. Sometimes called the Baz, and also employed by the Dervishes in their religious dances.

Tabl Shamee. Egyptian drum suspended from the neck and beaten with two sticks.

Table d'Harmonie. *Fr.* Table or diagram of chords; sounding board.

Table d'Instrument. *Fr.* Belly of instruments of the violin or guitar type.

Table Music. Part-songs so printed that the singers at opposite ends of a table could read them. Psalm tunes and madrigals were often issued in this form during the 17th Century.

Tabor. Biblical instrument differing from the tambourine in not having the jingles; the French is, and old English tabor was, suspended from the neck and beaten with a stick held in the right hand while the left fingered a pipe, often being used to accompany the MORRIS DANCE.

Taboret, Tabouret, Tabourin. *Fr.* TABOR.

Tabourot (Jehan) wrote under the pen name Thoinot ARBEAU.

Tabret. TABOR, TAMBOURINE.

Tacchinardi (Nicolo) sang ten. in opera with great success, notably in the name part of "Don Giovanni" (transposed to ten.), although hideously ugly and humpbacked, debut 1804, Leghorn, retired after 1831 and taught in Florence; in early life violinist. B. 1772, Florence; d. 1859, Florence. **Fanny,** pupil of her father NICOLO, became a famous artist as Mme. PERSIANI. **Elisa,** second daughter of NICOLO was a noted pianist.

Tace, Taciasi. *It.* TACET.

Tacet. *L.* "Be silent." Silencing one instrument that another may be more clearly heard as C. B. tacet, silencing the CONTRABASSO that the 'cello only may play the bass.

Tact. *Ger.* TAKT.

Tactus. *L.* Stroke of the hand or bâton in beating time, in mediæval music called MAJOR when the time consisted of a BREVE in a bar and MINOR when it was a SEMIBREVE.

Tadolini (Giovanni) composed "La Fata Alcina," Venice, 1814; "Il Credulo deluso" and other operas, songs; became chorusmaster Theatre des Italiens, Paris, at 18; pupil of Babini and Mattei. B. 1793, Bologna; d. Nov. 29, 1872, Bologna. **Eugenia Savorini** sang in opera. B. 1809, Forli; m. GIOVANNI.

Tafelmusik. *Ger.* TABLE MUSIC.

Taffanel (Claude Paul) taught flute, Paris Conservatoire from 1893 and conducted Conservatoire concerts, 1892–1901, also conducted, Paris Opéra; pupil of Dorus for flute and Reber, composition. B. Sept. 16, 1844, Bordeaux; d. Paris, Nov. 22, 1908.

Tag (Christian Gotthilf) composed and taught music. B. 1735, Bayerfeld, Saxony; d. 1811, Niederwönitz.

Tagliafico (Joseph Dieudonné) sang in opera; became impresario at Monte Carlo and London Italian Opera, 1877–82; wrote on music; pupil of Piermarini and Lablache. B. Jan. 1, 1821, Toulon; retired 1882. **Mme. Cotti** sang minor rôles, London opera houses; m. JOSEPH DIEUDONNÉ.

Tagliana (Emilia) sang sop. in concerts in European cities; settled in Vienna, 1873–77, became chamber singer at court of Berlin, 1881–82; pupil of Milan Conservatory, of Lamperti and Richter. B. 1854, Milan; add. Berlin.

Täglichsbeck (Thomas) composed a symphony, Op. 10, the opera "Weber's Bild," songs and chamber music; played violin; pupil of Rovelli and Gratz. B. 1799, Ansbach; d. Oct. 5, 1867; Baden Baden.

Taglioni (Salvatore) was a famous BALLET master, and father of FERDINANDO. B. 1790; d. 1868. **Ferdinando** founded a choral school; wrote on music; composed songs; led and conducted San Carlo orchestra, Naples. B. Sept. 14, 1810.

Taille. *Fr.* TENOR voice, tenor part; VIOLA.

Tail Piece is the attachment to which the lower ends of the strings are fastened in an instrument of the violin family, and is usually of ebony.

Tails are attached to all notes used in modern NOTATION except whole notes.

Takigoti, Takigoto, Japanese dulcimer with movable bridges altering and regulating the pitch, played with the fingers or plectra.

Takt. *Ger.* Time, measure, bar.

Talabalacco. Moorish drum.

Talexy (Adrien) composed a method and studies for the piano, salon pieces, operettas produced in Paris. B. 1820; d. 1881, Paris.

Tallys or **Tallis (Thomas)** composed quantities of church music for the Roman Catholic and Anglican liturgies, and by changing his faith with that of his sovereign, served Eng. Chapel Royal from boyhood until death, except for the period he played organ, Waltham Abbey, from the breaking of his voice until 1540, when monastic institutions were broken up; called the "father of English Cathedral Music," and compared to Palestrina for his skill in counterpoint. With William Byrd, with whom he was associated in the Chapel Royal, he obtained a monopoly of music paper and printing, 1576, and issued about half of his own works, including a song for eight choirs of five voices each, and his Preces, Responses, and Litany. His later compositions show a preference for Latin religious texts, from which it is assumed that he returned to the religion in which he was born. See "Full Cathedral Service of Thomas Tallis," Rimbault, 1847. B. between 1510-19, London; d. Nov. 23, 1585, London.

Talon. *Fr.* Heel of a bow.

Tamagno (Francesco) sang ten. in opera with great success, and in 1887 created the name part in Verdi's "Otello"; debut at La Scala, Milan, and thereafter appeared with success in the chief opera houses of Europe and North and South America. B. 1851, Turin.

Tamaro (Jose) sang ten., and taught in New York from 1876; pupil of Lamperti. B. 1824, Barcelona; d. Mar. 3, 1902, New York.

Tamberlik (Enrico) sang ten. in opera, range to c'', debut, 1841, Naples, and later appearing with success in all parts of Europe and America in such rôles as "Cellini," "Florestan," "Manrico," "Faust," the Duke in "Rigoletto"; pupil of Borgna and Guglielmi. B. Mar. 16, 1820, Rome; d. 1889, Paris.

Tambour. *Fr.* Great DRUM.

Tamboura. Instrument of the GUITAR type, having strings of wire which are struck with a plectrum; a long neck and a gourd-shaped body often beautifully ornamented; found in Persia, Hindustan, Turkey, and Egypt; known to the Assyrians and Egyptians under various names, the latter calling it nofre, or nefer, said to be synonymous with nebel, the Hebrew word for stringed instrument.

Tambour de Basque. *Fr.* TABOR with jingles, TAMBOURINE.

Tambourin. *Fr.* Stage dance of lively time, popular in France, accompanied by a pedal bass imitating the drone caused by rubbing thumb over the skin of a tambourine; movement in a suite.

Tambourine, Tambour de Basque, Timbrel. *Fr.* Instrument of the DRUM class used by all Europeans, especially those in the South; employed by the Biscayan and Italian peasants at festivals; made of a wooden or metal hoop over which a piece of parchment or skin is stretched; holes are made in the sides of the hoop, and pieces of metal or jingles inserted and sometimes little bells are fastened to the outer edge of the hoops. It is sounded by striking with the knuckles or drawing the fingers or thumb over the skin.

Tambourineur. *Fr.* Drum or tambourine player.

Tambour Major. *Fr.* Drum major.

Tamburini (Antonio) sang bar. in opera, possessing a voice of remarkable flexibility with compass of two octaves. Son and pupil of a bandmaster, he played in the Fossombrone band at nine, sang in church and opera chorus at 12, and was engaged for the Bologna opera at 18; pupil also of Boni and Asioli; knight of the Order of the Saviour. B. Mar. 28, 1800, Faenza; d. Nov. 9, 1876, Nice.

Tamburino. *It.* Drummer.

Tamburo. *It.* DRUM.

Tamburone. *It.* Great DRUM.

Tamerlano. Piovene's opera book received 14 settings. That of George Frederic Handel was performed Oct. 31, 1724, at the King's Theatre, London.

Taming of the Shrew. Hermann Goetz's three-act opera, to book by J. V. Widmann, based on Shakespeare's play was first performed, 1872, at Mannheim, repeated with success in various German cities, in London, 1878, and in Eng. version, New York, 1886, when the cast was headed by Pauline L'Allemand as "Katherine" and William H. Lee as "Petruchio."

Tam-tam. *Fr.* GONG.

Tancredi. G. A. Rossini's two-act opera to book by Rossi, based on Voltaire, was first performed Feb. 6, 1813, at La Fenice, Venice. "Di tanti palpiti," sop. aria, is its most remarkable number.

Tandelnd. *Ger.* In playful style.

Tanejeff (Sergei) composed the three-act opera "Oresteia," St. Petersburg, 1895; taught theory and composition, Moscow Conservatory; pupil of N. Rubinstein and Tschaikowsky. B. Nov. 13, 1856, Russia; add. St. Petersburg.

Tangente. *Ger.* Striking pin of a clarichord.

Tannhäuser. Richard Wagner's three-act romantic opera to his own book was first performed Oct. 20, 1845, at the Dresden Royal Opera House. Tannhäuser, a minstrel knight attached to the court of the Landgrave of Thuringia, has fallen victim to the wiles of Holda, or Venus, and the first act opens in the caverns of the Venusberg, which this goddess inhabits. Tannhäuser sleeps, watched over by Venus, who evokes voluptuous visions to please her lover, but Tannhäuser, on awakening, remembers the sunlight, the blue sky, and the forests of the upper world, and begs permission to see them once more. Neither threats nor entreaties move him. He will always champion and sing the praise of Venus, but not in her, goddess of joy, rests his salvation, "but in the Virgin Mary." At the utterance of the sacred name, Venus and her attendants vanish, and instead of the caverns of the Venusberg, Tannhäuser finds himself alone in a peaceful valley under the shadows of the Wartburg. A shepherd sings of Venus and the joys of spring, interrupting his song with rustic airs played upon the pipe, until there rises in the distance the chant of a party of pilgrims on their way to Rome. The procession draws near, crosses the path of the minstrel knight, and as it recedes into the distance, he sinks to his knees in prayer. Then hunting horns are heard, and in a moment, Tannhäuser is surrounded by his former friends and associates, Wolfram von Eschenbach, Walther von der Vogelweide, Biterolf, and in the presence of his lord, the Landgrave. They greet him cordially, and invite him to return to the Wartburg, but Tannhäuser, feeling his unworthiness, refuses until Wolfram hints that Elizabeth will be glad to see him again. Then he accepts in a sudden burst of enthusiasm, and the act concludes with a splendid septet. The second act takes place in the Hall of Song of Wartburg. After a love scene between Tannhäuser and Elizabeth, the guests assemble, for the Landgrave has called the Minnesingers together for a contest of song. Wolfram opens the contest, but when Tannhäuser's turn comes, he sings not the pure emotion which the Minnesingers have idealized, but the sensual joys he has tasted in Venusberg. The women hurriedly leave the Hall. At Tannhäuser's confession that he has been favoured of Holda, the men would kill him, but he is rescued by Elizabeth, who begs that he may have time to repent of his sins. Moved by her sorrow, Tannhäuser already repents his rashness, and agrees to make the pilgrimage to Rome, there to beg forgiveness of the Pope. For the third act the setting is that of the valley below the Wartburg. Elizabeth kneels before a shrine, praying for Tannhäuser's return. The song of the pilgrims is heard, and as they pass before the shrine with uncovered heads, Elizabeth vainly seeks her lover among them. Wolfram, who has been watching over her safety from a distance, offers to escort Elizabeth back to the castle, but she declines with a gesture which signifies the depths of her sorrow, and Wolfram,

left alone, sings his hopeless love of Elizabeth to the Evening Star. The twilight deepens. Wolfram is about to depart, when Tannhäuser, worn with sorrow and fatigue, comes slowly up the path the pilgrims had traversed. Replying to Wolfram's questions, Tannhäuser tells the story of his pilgrimage, and how the Pope declared there was no more hope for Tannhäuser's forgiveness than there was that his staff should put forth new buds. In his despair Tannhäuser is seeking the entrance to Venusberg. As he speaks the rocks open, disclosing a vision of Venus and her nymphs. Tannhäuser, hearing the goddess pronounce his welcome, is about to fly to her, when Wolfram utters the name Elizabeth. The vision disappears, and a chorus of monks is heard chanting a dirge, and as the dawn breaks, a procession files slowly down from the Wartburg, bearing the body of Elizabeth on an open bier. Tannhäuser falls dead after uttering the words "Saint Elizabeth, pray for me," and a moment later, a fresh band of pilgrims enter, bringing from Rome the Pope's staff, which has blossomed in token of Tannhäuser's redemption through love. The original cast consisted of: Tannhäuser, Tichatschek, ten.; Wolfram, Mitterwurzer, bar.; Walther, Schloss, ten.; Beterolf, Wachter, bar.; Heinrich der Schreiber, ten.; Reinmar von Zweter, bass; the Landgrave, bass; Elizabeth, Frl. Wagner, sop.; Venus, Mme. Schröder-Devrient, sop.; the Shepherd, sop. The opera is introduced by an overture which is one of the greatest and most popular works in this form in existence. The principal musical numbers are: the Venusberg music with a bacchanale known as the "Parisian" from the fact that it was composed in Paris after the completion of the opera; the dialogue beginning with Tannhäuser's "Doch sterblich, ach," Tannhäuser and Venus; "Frau Holda kam aus dem Berg hervor," the Shepherd; "Zu dir wall' ich, mein Herr und Gott" (Pilgrim's Chorus), "Ach! schwer druckt mich der Sunden Last," Tannhäuser; Act II. "Dich theure Halle," Elizabeth; "Freudig begrüssen wir die edle Halle," grand march and chorus; "O Himmel lasst jetzt erflehen," Wolfram; "Zurück von ihm," Elizabeth; Act III. "Wohl wusst' ich hier sie im Gebet zu finden," Wolfram; "Allmacht' ge Jungfrau, hör' mein Flehen," Elizabeth: "Ach du mein Holder Abendstern," (Evening Star Song), Wolfram; Tannhäuser's Narrative; "The Pilgrim's Chorus."

Tansur (William) edited collections of psalms; wrote on music, 1737–72; played organ, English churches. B. 1699, Surrey; d. Oct. 7, 1783.

Tanto. *It.* So much, as much; as Allegro non, not so fast.

Tanz. *Ger.* Dance.

Tappert (William) wrote on theory and a "Wagner Lexicon," 1877, containing collection of adverse criticism; was himself Wagner enthusiast; taught and edited musical publications, Berlin from 1866; pupil Dehn and Kullak. B. Feb. 19, 1830; d. 1907.

Tarantella. *It.* Rapid Neapolitan dance in triplets, so named because popularly believed to be a remedy for the bite of the poisonous tarantula spider.

Tarare. Antonio Salieri's opera to book by Beaumarchais was first performed June 8, 1787, at the Paris Opéra.

Tarchi (Angelo) composed operas, etc. B. 1760, Naples; d. 1814, Paris.

Tardamente. *It.* Slowly.

Tardando. *It.* Retarding.

Tardo. *It.* Dragging, slow.

Tartini (Giuseppe) composed the famous violin sonata "Il Trillo del Diavolo," which he affected to have reproduced from the recollection of a dream in which the Devil had played for him; in all 50 sonatas for violin with bass, and 200 violin concertos, a Miserere; discovered the resultant tones produced by double-stopping, and applied this knowledge to perfecting intonation; wrote theoretical works, including a treatise on agrémens which exists in French translation; was an excellent teacher and the foremost violinist of his time. At first a student

for the priesthood, he turned his attention to law at 18, but a secret marriage with the niece of the Cardinal Archbishop of Padua, Mgr. Conaro, so incensed that Prince of the Church that Tartini went into hiding, and for two years lived in the Franciscan monastery of Assisi, where he received lessons from Padre Boemo, the organist, and taught himself to play violin. The Cardinal had relented by this time, and Tartini was permitted to rejoin his wife, and, on settling in Venice, took lessons from Veracini, and then spent some time in seclusion, perfecting his art. In 1721 he was violinist at San Antonio's, Padua. Two years later he became chapelmaster to Count Kinsky, in Prague, but in 1728 again settled in Padua, where he founded a violin school, and declined many tempting offers to visit other cities. B. April 8, 1692, Pirano, Istria; d. Feb. 16, 1770, Padua.

Tartini's Tones. RESULTANT TONES.

Taskin (Pascal) made harpsichords and spinets in Paris, in which he substituted leather for the quills with which the jacks were equipped; made the first French piano shaped like a modern grand. B. 1723, Theux, Liège; d. 1795, Paris. **Pascal Joseph** became keeper of instruments in the French Chapel Royal, 1772, on the recommendation of his uncle, PASCAL, whose pupil and assistant he had been. B. Nov. 20, 1750; d. Feb. 5, 1829. **Henri Joseph** composed chamber music; taught; pupil of his aunt, Mme. Couperin. B. Aug. 24, 1779, Versailles; son of PASCAL JOSEPH; d. May 4, 1852, Paris. **Emile Alexandre** sang bar. at Paris Opéra Comique. B. Mar. 8, 1853, grandson of HENRI JOSEPH; d. 1897, Paris.

Tastame, Tastatura, Tastiera. *It.* Keyboard of piano or organ; hand guide.

Tastenleiter, Tastenbrett. *Ger.* Keyboard of piano or organ; hand guide.

Tasto. *It.* Key or touch of piano or organ.

Tasto Solo. *It.* Play the part without accompanying chords, but in unison or octaves.

Tatto. *It.* Touch.

Tattoo, Taptoo. Night drum beat calling soldiers to their quarters.

Taubert (Karl Gottfried Wilhelm) composed "Macbeth," Nov. 16, 1857, Berlin, and in all seven operas, 294 songs for single voice, three symphonies, incidental music to "The Tempest," etc.; court chapelmaster at Berlin; pupil of Berger and Klein. B. Mar. 23, 1811, Berlin; d. 1891, Berlin.

Taubert (Otto) composed; wrote on theory; was cantor and teacher at Torgua; pupil of Claudius. B. June 26, 1833, Naumburg.

Taudou (Antoine Barthelemy) composed violin concerto, string quartet in B minor and other chamber music; taught harmony, Paris Conservatoire, where he had studied violin, and in 1869 captured the prix de Rome with his cantata "Francesca da Rimini." B. Aug. 24, 1846, Perpignan; add. Paris.

Tausch (Julius) composed fest overture, music to "Twelfth Night"; songs; played piano; taught and conducted at Düsseldorf; pupil Leipsic Conservatory. B. April 15, 1827; d. 1895, Bonn.

Tausig (Aloys) taught piano in Warsaw; pupil of Thalberg. B. 1820; d. 1885. **Karl** was one of the foremost piano virtuosi and teachers; founded a notable piano school in Berlin and gave Chopin recitals; made numerous transcriptions and composed "Deux Etudes de Concert"; pupil of his father, ALOYS, and then of Liszt at Weimar; conducted concerts in Dresden and Vienna, settling in Berlin, 1865. B. Nov. 4, 1841, Warsaw; d. July 17, 1871, Leipsic.

Tauwitz (Eduard) composed three operas and, in all, more than 1000 works; conducted. B. 1812, Glatz, Silesia; d. 1894, Prague.

Taverner (John) composed church music; organist at Boston, Eng., and afterwards, 1530, at Christ Church, Oxford.

Taverner (Rev. John) was professor of music, Gresham College, Oxford, 1610; became rector of Stoke-Newington. B. 1584, Boston; d. 1638, Stoke-Newington.

Taylor (Edward) sang bass, wrote on music, conducted Norwich Festivals, 1839 and 1842, composed; became professor of music, Gresham College, Oxford, 1837. B. Norwich, Jan. 22, 1784; d. Mar. 12, 1863, Brentwood, Eng.

Taylor (Franklin) played and taught piano, Royal Academy of Music, and there wrote a "Primer of the Pianoforte"; wrote and translated works on music; pupil the Leipsic Conservatory, and later of Clara Wieck Schumann. B. Feb. 5, 1843, Birmingham; add. London.

Tche, Tsang. Chinese instrument, wire strung, tuned by pegs and moveable bridges and played with the fingers.

Teatro. *It.* Theatre.

Tebaldini (Giovanni) composed the opera "Fantasia Araba," a Requiem (with Bossi) wrote an organ method, criticism; became master of the Schola Cantorum of San Marco, Venice, and, in 1894, of the Padua Cathedral; pupil of Milan Conservatory, but was expelled for adverse comment on the work of a professor there; in early life organist Brescia Cathedral and chorusmaster of the theatre. B. 1864, Brescia; add. Padua.

Technik. *Ger.* Resources, systems and devices of musical art.

Tedesca, Alla. *It.* In German style.

Te Deum Laudamus. *Lat.* "We Praise Thee, O God." Hymn probably written and composed by St. AMBROSE of Milan, and one of the most important in the liturgies of the historic churches. Felice Anerio's polyphonic setting of the original plain song melody is among the most important of the thousands to the Latin text, and of the translation used in the Anglican and Evangelical English churches those of Purcell and Handel, (The Dettingen) are the most celebrated. The Te Deum is sung not only at the chief festivals of the church, but on other special occasions of rejoicing as well.

Telemann (George Philip) composed 40 operas, 600 overtures, 12 complete services for the year, Passions, and other works in all forms; was among the most prolific and superficial of all composers, highly esteemed by contemporaries, and now almost forgotten; was chapelmaster to various princes, and from 1721 cantor of the Johanneum in Hamburg and church chapelmaster; pupil of Lulli and Campra. B. Mar. 14, 1681, Magdeburg; d. June 25, 1767, Hamburg. See autobiography.

Tellefsen (Thomas Dyke Acland) edited works of Chopin, whose pupil he was; composed and played in concert tours. B. Nov. 26, 1823, Dronthjem; d. 1874, Paris.

Tell-tale. Movable piece of metal or bone attached to the bellows of an ORGAN by a cord, giving notice to the player of the amount of wind they contain.

Tema. *It.* Theme, melody.

Temperament, Equal, divides the octave into twelve semitones, none of which is perfect, but all of which are accurate enough to satisfy the ear. Although on modern keyboard instruments a sharp and b flat, for example, are one and the same tone, produced by striking the same black key, there is a mathematical discrepancy between them, and to produce a keyboard instrument with JUST INTONATION would require a keyboard of 53 keys to the octave instead of the 12 now employed. Such keyboards were actually made, and are illustrated in Kircher's "MUSURGIA," but were so inconvenient that they were abandoned, being replaced by tuning in Unequal Temperament in which the scale of C was made perfectly true to the imperfection of the rest. Twelve perfect fifths and seven octaves tuned up from a fixed tone give a discrepancy or COMMA, which is represented by 80:81.0915, and in Equal Temperament this comma is apportioned throughout the fifths. This compromise carried throughout the scale made all the keys equally available, as Bach proved in his "Woltemperirtes Clavier," the result being the greatest convenience, although the only perfect intervals remaining are the octaves. One of the difficulties of adapting orchestral in-

struments to Equal Temperament lies in the fact that the brasses produce their notes mostly as harmonics of the fundamental tone of the instrument, and that it is the natural instinct of every player of the string section to produce tones in just intonation. It is therefore practically impossible to reduce all the instruments of the orchestra to this system, and to eliminate the beats which are the natural consequence of dissonant tones. Besides the viols, the trombones are capable of, and usually play, in just intonation, and singers whose sense of pitch is at all acute are sure to follow the same rule. Of course the pure chords which are produced in the string quartet and in à capella singing are impossible in a system of tuning by which perfect consonances are wholly abolished in music for keyed instruments. A comparison of the chords produced by a string quartet and by a piano will reveal more strikingly than any mathematical table the difference between Equal and Just Temperament, but since every system of intervals is a matter of convention, there will doubtless come a time when the sense of hearing will have become so accustomed to the compromise scale that the theoretically perfect consonances of Just Intonation will seem dissonances.

Tempest. Sir Arthur Sullivan's incidental music to Shakespeare's play, consisting of 12 numbers, was first performed April 5, 1862, at the Crystal Palace, London.

Tempesta. J. F. F. E. Halévy's two-act opera to book by Scribe based on Shakespeare's "The Tempest," was first performed June 8, 1850, at Her Majesty's Theatre, London, in an Italian version.

Tempestosamente. *It.* Furiously, impetuously.

Tempestoso. *It.* Agitated, tempestuous.

Tempête. *Fr.* Parisian dance somewhat similar to the quadrille, but without side couples. The step is the same, varied by the introduction of the galop.

Temple (Hope) composed popular songs and the operetta "The Wooden Spoon"; pupil of J. F. Barnett and E. Silas, London, and of A. MESSAGER, whom she married. B. Dublin.

Templeton (John) sang ten., debut in London, 1831, and from 1833 with Mme. Malibran until the end of her career; toured America, 1846. B. July 30, 1802, Riccarton, Kilmarnock; d. 1886, near London.

Tempo. *It.* Time or measure.

Tempo wie Vorher. *Ger.* "Time as before."

Temps, Tema. *Fr.* Time, or the parts or divisions of a bar.

Ten. Abbreviation of TENOR, TENUTO.

Tendrement. *Fr.* Gently, daintily, tenderly.

Tenducci (Giusto Ferdinando) sang sopranist rôles in London from 1758 to 1791; wrote a treatise on singing; composed an overture. B. 1736, Sienna, and hence called "Senesino"; d. Italy about 1800.

Tenebrae Factae Sunt. *Lat.* "There was darkness," the opening words of the responsorium which follows the fifth lesson on Good Friday, and gives the name Tenebrae to the special appointed service in the Roman Breviary for Wednesday, Thursday, and Friday of Holy Week, when the combined Matins and Lauds for Thursday, Friday and Saturday, are sung by anticipation. The psalms and antiphons for this service are sung in unison to a Gregorian plain song, and, as the ritual advances, the altar lights are extinguished one by one. The LAMENTATIONS and the MISERERE are the most important parts of this solemn service from the musician's point of view.

Tenendo il Canto. *It.* Sustaining the melody.

Teneramente. *It.* Tenderly, daintily.

Tenerezza, Con. *It.* With tenderness, delicacy.

Tenero. *It.* Delicate, tender, careful.

Tenete. *It.* Hold, sustain.

Tenor. The highest of the natural male chest voices, having an extreme range of c to a″. The name is said to be

derived from the Latin "teneo" (I hold), from the fact that the principal part in polyphonic composition was assigned to this voice. Music for tenor was formerly written exclusively on the tenor clef, but in modern NOTATION it is often written on the G Clef, in which case it sounds an octave lower than it appears. A falsetto development about equal to the alto in register is called COUNTER TENOR. The VIOLA and other instruments of corresponding compass are often called Tenor. Tenor C is c. The lowest string of the Viola is called the Tenor string.

Tenore. *It.* "Tenor." There are infinite varieties of this voice according to Italian nomenclature, among which may be mentioned **Robusto**, a low voice of great power and baritonal character; **di Forza**, of great force; **di Mezzo Carattere**, of Middle character; **di Grazia**, of light and graceful quality, and **Leggiero** or **Contraltino**, of high and flexible quality.

Tenorist. One singing the tenor rôle or playing a tenor violin.

Tenoroon. Old tenor oboe with a compass extending downwards to tenor c; **hautboy** is organ stop which does not go below tenor c.

Tenorposaune. *Ger.* Tenor TROMBONE.

Tenorschlüssel. *Ger.* Tenor CLEF.

Tenor Trombone. TROMBONE having tenor compass of two octaves and a fifth.

Tenor Violin. VIOLA.

Tenorzeichen. *Ger.* Tenor CLEF.

Tenth. Compound interval of an octave and a third; ten tones or nine conjoint degrees; the octave of the third, either major or minor, diminished or augmented; ORGAN stop, tuned a tenth above the diapasons.

Tenu. *Fr.* Sustained.

Tenuto. *It.* Held on, sustained.

Teorbo. *It.* THEORBO.

Teoria. *It.* THEORY.

Tepidamente. *It.* In an indifferent manner.

Tepidità. *It.* Indifference.

Ter. *L.* Thrice.

Tercet. *Fr.* TRIPLET.

Ternary Form. RONDO form.

Ternary Measure. Triple or perfect time in NOTATION.

Ternina (Milka) sang sop. in opera, with especial success in Wagnerian rôles; debut at Leipsic, 1883, court singer at Munich, 1890, and thereafter engaged at Covent Garden Metropolitan Opera House, New York, where she created "Kundry" in "Parsifal," and Bayreuth; pupil of Gansbacher. B. Dec. 19, 1864, Begisse, Croatia; add. New York.

Terpodion. Instrument resembling the piano invented by David Buschmann, Hamburg, 1816. Blocks of wood struck with hammers produced the tone; there was also a contrivance by which the sound could be increased or diminished.

Tertia. *L.* TIERCE.

Tertian. Organ stop made up of two ranks of pipes sounding a major third and fifth of the foundation pipes in the third octave above; Tierce and Larigot on one slider.

Ter Unca. *L.* Thrice hooked; demisemiquaver or 32d note in NOTATION.

Terz. *Ger.* TIERCE.

Terza. *It.* Third.

Terzdecime. *Ger.* Thirteenth.

Terzdecimole. *Ger.* Thirteen notes to be performed in the time of eight or twelve.

Terzettino. *It.* Brief composition for three performers.

Terzetto. *It.* Composition for three performers.

Terzflöte. *Ger.* Flute sounding a third above the written notes; organ stop.

Terzina. *It.* TRIPLET.

Terzo Mano. *It.* "Third hand." Octave coupler on Italian organs.

Terzquartakkord. *Ger.* "4–3 or 6–4–3" chord, which is the second inversion of the chord of the dominant seventh.

Terzquartsextakkord. *Ger.* TERZQUARTAKKORD.

Terzquintsextakkord. *Ger.* 6–5–3-chord, or the first inversion of the dominant seventh, figured 6–5.

Tesi-Tramontini (Vittoria) sang con. in opera, possessing voice of bari-

tonal quality; debut at Venice, 1719. B. 1690, Florence; d. 1775.

Tess. Baron H. Erlanger's opera to book by Luigi Illica, first performed 1906, San Carlo, Naples.

Tessarin (Francesco) composed the opera "L'Ultimo Abencerragio," Venice, 1858, a cantata, songs, etc.; played and taught piano; pupil of Fanno and G. B. Ferrari. B. Dec. 3, 1820, Venice.

Tessarini (Carlo) played violin; composed and wrote on music. B. 1690, Rimini.

Testo. *It.* Theme of a composition; libretto of an opera; words of a song.

Testore (Carlo Giuseppe) made violins in Milan. B. 1690; d. 1715. **Carlo Antonio** and **Paolo Antonio** succeeded to the business of their father, **Carlo Giuseppe.** Instruments made by this family were modelled on those of Joseph Guarnerius, and usually without ornament. Those of the father are the best.

Testudo. *L.* LYRE, so-called because the hollow part was made of the shell of the sea tortoise.

Tetrachord. The four tones in GREEK MUSIC included in a Perfect Fourth. The next advance over this system was the epoch-making series of HEXACHORDS devised by Guido d'Arezzo, on which musical theory continued to be based until the Church Modes gave way to the modern SCALE.

Tetrazzini (Luisa) sang sop. in opera, achieving notable success at Covent Garden, London, and at the Manhattan Opera House, New York, 1907–8 in coloràtura rôles. For many years a favorite in the Italian opera houses, Mme. Tetrazzini was first hailed as a great artist during an engagement at San Francisco, but thereafter both London and New York vigorously claimed to have "discovered" her. B. Italy; add. New York. **Eva,** her elder sister, well known as an opera sop., married CAMPANINI, the conductor.

Thaïs. Jules Massenet's "lyric comedy," to book by Louis Gallet, based on Anatole France's novel, was first performed, 1894, at the Paris Opéra Comique. Athanael has renounced the luxuries of Alexandria to become a cenobite or monk of the desert. Twelve of the brethren, presided over by Palemon, are taking their evening meal by the banks of the Nile, but Athanael's seat is vacant. As Palemon tells that he has seen their brother in a vision, and that he is returning, Athanael enters, worn with fatigue. He has been in Alexandria and has found the city given over to sin. "A woman, Thaïs, fills it with scandal — and through her, hell there governs men." The cenobites ask: "Who is this Thaïs," and Athanael replies: "An infamous priestess of Venus," whom he had known, and by whom he had been tempted before his conversion. Palemon sagely warns him not to meddle in such matters; the night comes, and with it a vision in which Athanael sees Thaïs in the theatre of Alexandria, half clad, but with her face veiled, enacting the loves of Aphrodite. From a distance, the cheers of the mob can be heard, which increase with the animation of Thaïs. As day breaks, the vision disappears, Athanael awakes, and although dissuaded by Palemon, resolves to seek out and convert Thaïs. The scene shifts to the palace of Nicias in Alexandria, where Athanael is welcomed as an old friend. Nicias causes Athanael to be robed and perfumed by his women slaves, but laughs at the notion that Thaïs can be withdrawn from the worship of Venus. Thaïs enters, attended by a crowd of players, comedians and philosophers. Interested by the fierce mien of the cenobite, Thaïs inquires who he may be, and when she is told that it is Athanael's hope to convert her, dares him to try, and disposes herself to reproduce the scene of the loves of Aphrodite. As slaves are detaching her robe, Athanael rushes out with a gesture of horror. In the second act, Thaïs is praying before the shrine of Venus. She is weary, unhappy, but as she prays for eternal beauty Athanael enters, and despite the se-

ductive loveliness of the priestess, preaches the life everlasting. Though Thaïs refuses to believe, she declines to receive the visit of Nicias, latest of her lovers, and Athanael then tells her he will await her coming until dawn on her doorstep. After a religious meditation played by the orchestra, the scene shifts. Athanael is shown asleep on the last step of the portico of Thaïs' house. Thaïs enters from the house, arouses Athanael and says: "I prayed — I wept — having seen the nothingness of pleasure — to thee I come as thou hast ordered." Athanael is prepared to take her to the convent presided over by Albine, "at once a daughter of the Cæsars, and the servant, the purest of Christ." Thaïs begs that she may take with her a statuette of Eros, but Athanael hurls it against the pavement, and Thaïs meekly prepares to follow him, when Nicias and his friends block the way. He has won at the gaming table thirty times the price he paid for the beauty of Thaïs, and prepares to celebrate his success with an orgy. Thaïs, obedient to the will of Athanael, has set fire to her house that all pertaining to the old Thaïs might be destroyed, and she comes forth, meanly clad, to accompany Athanael to the desert, when they are stopped by the mob. Vainly does Athanael declare that she has now become the spouse of God, the mob attacks the cenobite, and he is wounded in the forehead by a stone. Athanael will welcome martyrdom, but just then the flames have been discovered enveloping Thaïs' house. Nicias flings gold to the people to distract their attention, and while they scramble for the coin, Athanael and Thaïs escape. Act four takes place in an oasis of the desert, the abode of Albine and her nuns in the distance. Worn with fatigue, Thaïs faints, but Athanael, who realizes that he has been too severe, kisses her bleeding feet, brings her fruit and water. Soon women's voices are heard chanting the Pater Noster. Albine and her nuns enter, and Thaïs bids farewell to Athanael forever, adding "in the celestial city we shall find one another again." The scene shifts to the abode of the cenobites in the Thebaid. Twenty days have elapsed since the return of Athanael, says Palemon, in which he has taken no nourishment. "The triumph he has won over hell has broken him, body and soul." Athanael confesses to Palemon that the beauty of Thaïs haunts him. He sees her as Helen, as Phryne, as Venus Astarte, all their splendor and voluptuousness in a single creature. Palemon sadly reminds him of the warning he had given and departs. Thaïs appears in a luminous vision, tempting him, as at their first meeting, then vanishes, and a new apparition shows her dying at Albine's convent. Voices chant "A saint is about to quit the earth — Thaïs of Alexandria is about to die." Athanael rushes into the night, crying: "Fool that I was, not to have understood — that alone was all, that one of her caresses was worth more than heaven!" The next scene reveals the garden of Albine's convent. Thaïs is dying. The nuns welcome Athanael, who has come, Albine supposes, "to bless this saint whom thou gavest us." Athanael vainly pleads his love, for the joys of heaven unfold themselves to the dying saint, and she narrates "the sound of the harps of gold enchants me, soft perfumes penetrate my being, I sense — an exquisite beatitude — all my sorrows sleep — Ah! Heaven! I see God." And then she dies. Athanael, with a terrible cry, casts himself on his knees before her.

Thalberg (Sigismund) composed the unsuccessful operas "Florinda" and "Cristina di Svezia," six nocturnes, a grand concerto, "La Cadence," "Marche Funèbre Variée," and many transcriptions for piano, was the "only artist who could play the violin on the keyboard," according to Liszt, but while severely criticised by Schumann (and likewise Liszt), was admired by Mendelssohn, and a general favourite with women, who thronged his concerts in every part of the world. Natural son of Prince Dietrichstein

and Baroness Wetzlar, Thalberg was the favourite of both parents, was educated by his father for the diplomatic service, but from 14 devoted himself almost wholly to music. Pupil of Mittag, Sechter, and possibly of Hummel and Czerny, he made his first tour of Germany as virtuoso in 1834, was made court pianist at Vienna, achieved a notable success in Paris, 1835, and thereafter was an established favourite. In 1855 he toured Brazil, and the following year the United States, then settling in a villa at Posilippo, near Naples. His last public appearance took place in London, 1863, and toward the close of his life not a piano was to be found on his estate. Of his works, more than 90 in number, practically all have been shelved, although he invented many new effects adopted by subsequent composers for his instrument. B. Jan. 7, 1812, Geneva; m. Mme. Boucher, daughter of the singer Lablache, 1843; d. April 27, 1871.

Thallon (Robert) composed piano music; played and taught piano and organ; pupil in Leipsic, Paris, Stuttgart and Florence; settled in America with parents in childhood. B. Mar. 18, 1852, Liverpool; add. Brooklyn-New York.

Thayer (Alexander Wheelock) wrote a monumental life of Beethoven, rich in material, to the collection of which he devoted 30 years of travel and research, but unfinished, and omitting the last few years of the Master's career. This work, Ger. trans. by H. Deiters, of Bonn, was published as "Ludwig van Beethoven's Leben," by Weber, Berlin, 1866–79. In 1843 Thayer was graduated from Harvard, spent some years as librarian to the University, and in 1849 made his first visit to Europe in search of material for his book on Beethoven. In 1852 he was attached to the staff of the New York "Tribune," and later to "Dwight's Journal of Music." Boston, but in 1854 returned to Germany, and from 1862 was consular agent at Vienna, then consul at Trieste. He was the author of many newspaper and magazine essays. B. Oct. 22, 1817, South Natick, Mass.; d. July 15, 1897, Trieste.

Thayer (Arthur Wilder) composed part-songs; conducted choral societies; pupil of Guilmette and Adams, Chadwick and Zerrahn. B. Aug. 26, 1857, Dedham, Mass.; add. Milton.

Thayer (Whitney Eugene) played organ, lectured, wrote on music and composed. B. 1838, Mendon, Mass.; d. 1889, Burlington, Vt.

Theil. *Ger.* Division of a bar; strain or part of a composition or the whole composition.

Theile (Johann) composed a German Passion, Christmas oratorio, operas, and much church music which gained him the title "father of contrapuntists; pupil of Heinrich Schütz; chapelmaster at Gottorp and Wolfenbüttel, and teacher of Buxtehude and Hasse. B. July 29, 1646, Naumburg; d. 1724, Naumburg.

Thema. *Ger.* THEME.

Thême. *Fr.* THEME.

Theme. Subject of a FUGUE; tune on which variations are made; a division of a subject in the development of sonata FORM; CANTUS FIRMUS on which counterpoint is built.

Théorbe. *Fr.* THEORBO.

Theorbo. Archlute, or large double necked LUTE with two sets of tuning pegs, the lower governing the strings fingered on frets, the upper the diapason or bass strings, which gave the open tones only. Theorboes varied in size from one foot seven inches to six feet one inch in length, and were different considerably, therefore in pitch. The instrument was used for accompaniment and for solo. Prætorius says that the theorbo differed from the lute only in having single bass strings, while those of the lute were doubled.

Theoretiker. *Ger.* Theorist.

Théoricien. *Fr.* Theorist.

Theorist. Student of the principles of musical art, or Acoustics.

Theory of Music. Rules made from a knowledge of the principles of sound for composition and arrangement of music for both voices and instruments in RHYTHM, HARMONY,

MELODY, COUNTERPOINT, FUGUE and INSTRUMENTATION.

Thesis. *Gr.* Downward wave of the hand denoting the absence of accent. It was the opposite of ARSIS. In modern CONDUCTING down beats indicate strong accents.

Thibaud (Joseph) played piano, touring America with Marsick, 1895–96; prize pupil Paris Conservatoire under Diemer. B. Jan. 25, 1875, Bordeaux; add. Paris.

Thibaut (Anton Friedrich Justus) wrote "Ueber Reinheit der Tonkunst," Eng. trans. as "Purity in Musical Art"; founded a society in Heidelberg for the study of Palestrina, and made valuable collection of early Italian church music now in possession of the Munich court library; professor of law at Kiel and Heidelberg; graduate, Göttingen. B. Hameln, Jan. 4, 1772; d. Mar. 25, 1840, Heidelberg.

Thieme (Friedrich) composed and published text books in Bonn. D. 1802.

Thierfelder (Dr. Albert William) composed the operas "Der Heirathstein," Rostock, 1898; "Zlatorog," two symphonies, "Frau Holde" for soli chorus and orchestra; wrote on music; taught, Rostock University from 1887; pupil of Hauptmann, Richter and Pohl; Dr. Phil. Leipsic University. B. April 30, 1846, Mühlhausen; add. Rostock.

Thieriot (Ferdinand) composed a violin concerto, the symphonic fantasy "Loch Lomond"; was conductor in Hamburg, Leipsic, and Glogau; pupil of Marxsen and Rheinberger. B. April 7, 1838, Hamburg; add. Hamburg.

Thillon (Anna Hunt) sang sop. in opera; was first to give opera in San Francisco, Cal.; created the principal rôle in DIAMANTS DE LA COURONNE, which Auber composed for her; pupil of Thillon, conductor of the Havre Philharmonic Society, whom she m. at 15. B. Calcutta, 1819; retired, 1867.

Thin. Scanty harmony; weak quality of vocal or instrumental tone.

Third. Mediant; INTERVAL of three tones.

Third Flute. Small FLUTE.

Third Stave. Stave upon which the pedal music for the organ is written.

Thirlwall (John Wade) composed a "Book of Ballads," which included "Sunny Days of Childhood"; conducted ballets, Royal Italian Opera, London; wrote music criticism. B. Northumberland, Jan. 11, 1809; d. June 15, 1875.

Thirteenth, Chord of the. Chord consisting of the 3d, 7th, and 13th of the dominant and used in both major and minor modes, sometimes called a suspension or a secondary seventh.

Thirty-second Note. Demisemiquaver in NOTATION.

Thoinan (E.) was the nom de plume of Ernest Roquet, who wrote books and music reviews in Paris, and was noted as an antiquarian and collector. B. 1827, Nantes; d. 1894, Paris.

Thomas (Ambroise) composed the operas "Hamlet," "Françoise de Rimini," "Le CID," "MIGNON"; and many works in all forms; was director of the Paris Conservatoire from 1871. Son of a musician, he was able to read music as soon as he knew his alphabet, and learned violin and piano in childhood, then studied with Kalkbrenner, Barbereau and Lesueur at the Paris Conservatoire, where he won the Prix de Rome, 1832, with his cantata "Hermann et Ketty." Again settled in Paris he devoted his time to theatrical compositions, most of which met with fair success, and from 1852 taught composition in the Conservatoire. Among his early works may be noted "La Double Echelle," Opéra Comique, 1837; "Le Perruquier de la Régence," 1838; "Le Panier Fleuri," 1839; one act of the ballet "La Gipsy," Opéra, 1839; "Le Comte de Carmagnola," 1841; "Le Guerillero," 1842; "Betty," 1846, all ballets produced at the Opéra, and then at the Opéra Comique "Carline," 1840; "Angelique et Medor," 1843; "Mina," 1843; "Caid," 1849; "Le songe d'une nuit d'été," 1850; "Raymond," 1851; "La Tonelli," 1853; "La Cour de Celimine," 1855; "Psyche," 1857; "Le Carneval de Venise," 1853; "Le Roman d'Elvira," 1860; then his most

popular work, "Mignon," followed by "Gille et Gilleton," 1861; "Hamlet," 1861; Françoise de Rimini," 1882, and the ballet "La Tempête," 1889. He also composed part-songs, cantatas, and a messe solonelle performed at Nôtre Dame, 1857. Thomas was successively chevalier, officer and commander of the Legion of Honour, a member of the Institut, and a man of wide information and general culture. B. Aug. 5, 1811, Metz; d. Feb. 12, 1896, Paris.

Thomas (Arthur Goring) composed the cantata "The Swan and the Skylark," Birmingham Festival, 1894; the operas "Esmeralda," Drury Lane, London, 1883, New York, 1900; "Nadeshda," 1885; "The Golden Web," 1893, and the choral ode "The Sun Worshippers," Norwich, 1894. At the age of 24 he began the study of music with Emile Durand, and was later a pupil of Sullivan and Prout at the Royal Academy of Music. His first success was in 1879, when he won the Lucas prize. B. Nov. 21, 1851, Ralston Park, Sussex; d. Mar. 20, 1892, London.

Thomas Aquinas (Saint) composed church music, although his fame as a philosopher and theologian caused his talents in that direction to be forgotten. B. about 1225, Rocca Sicca, near Aquino, Italy; d. 1274, Fossa Nova, near Terracina.

Thomas (Harold) composed the overtures "For a Comedy," "As You Like It," and "Mountain, Lake, and Moorland"; taught piano, Guildhall School of Music, and Royal Academy of Music, London, where he had been a pupil. B. July 8, 1834, Cheltenham; d. July 29, 1885.

Thomas (John) was made "chief of Welsh minstrels" at the Eisteddfod of 1861; was one of the most distinguished of modern harpists, and composer of two concertos for that instrument, as well as chamber music, and the cantatas "Llewelyn," 1863; and "The Bride of Neath Valley," 1866; taught harp, Royal College of Music; pupil London Royal Academy. B. 1826, Bridgend, Wales; retired, 1885.

Thomas (Lewis William) sang bass, Eng. Chapel Royal, and in oratorios; wrote on music; in early life master of choristers Worcester Cathedral. B. 1826, Bath; d. 1896, London.

Thomas (Theodore) was the foremost of early American chamber musicians, orchestral conductors, and teachers, the pioneer of the large orchestra and the most accomplished interpretative musician of his generation in America. Son of a violinist, who emigrated from Hanover to the United States when the lad was ten years old, he soon learned the mastery of the violin from his father, and appeared at many concerts in New York as soloist before he was 15. At 16 he made a successful tour of the Southern States, and on returning to New York was the first violinist at concerts given by Jenny Lind, Mario, etc., acting as concertmeister for Arditi, and for various wandering opera companies for the next ten years. In 1855 he began (with DR. WM. MASON) a series of chamber concerts in New York which continued until 1869. In 1864 he gave his first series of symphony concerts in New York, which were continued for five years, and again resumed from 1872 to 1878, and to keep his men together, organized summer concerts in various gardens. His orchestral tours began in 1869, and their educational value was of the highest, for he produced the classics and the newer works with an art in programme building which has rarely been equalled. In 1879 a disastrous season at the Philadelphia Centennial was followed by the disbanding of his orchestra; but he had conducted several of the Cincinnati May Festivals, and on the foundation of the College of Music in that city, 1878, he accepted its direction, returning to New York to conduct the Philharmonic Societies of New York and Brooklyn, and organizing a large chorus in the former city. In 1880 he retired from the Cincinnati College of Music, although retaining the direction of the May Festivals during life, and again settled in New York, where he collected an excellent orchestra, and in 1883 toured with an organiza-

tion of symphonic proportions from New York to San Francisco and return. Musical affairs in New York were not patronized at any time in Mr. Thomas's career with the liberality which has been conspicuous for the past decade, and in 1888, on the expiration of his term as conductor of the Philharmonic Society, a liberal offer was made him if he would organize a Symphony orchestra in Chicago. There his labours were appreciated at their full worth, and crowned ultimately with a success undeniable, for he lived to conduct the first concerts in the Symphony Hall, which had been built by popular subscription as a home for his organization. Mr. Thomas was a man of brusque manner, quick temper, but a kindly heart, knowing his players well, and befriending them often. Their loyalty was genuine because of knowledge of his solid worth. But he was often unnecessarily harsh to singers, who were less able to make allowance for his defects, and he was never at his best either in conducting a chorus, or in accompanying a soloist. He was an admirable interpreter of Beethoven, in whose symphonies he took an especial delight, but sufficiently catholic in taste to appreciate and make known the works of Wagner and Strauss. B. Oct. 11, 1835, Essens, East Friesland; d. Jan. 4, 1905, Chicago, Ill. See "Theodore Thomas," a sympathetic and interesting life by his friend George P. UPTON.

Thomasschule, of LEIPSIC, was among the most celebrated as well as the most venerable institutions in Germany for the cultivation of music, and had for its Cantor or director in 1908 Prof. Gustav SCHRECK. The school was an outgrowth of the Thomas Choir, the singing organization of the Augustinian monastery of Leipsic, whose foundation dated back to the middle ages. The monks were dispersed by the Lutherans, and their convent occupied by a gymnasium or school, and it was the duty of the scholars to provide music for the services at the churches of St. Thomas and St. Nicholas. The singers average from 12 to 22 years of age, and the "alumni," to win their appointments, must pass a severe examination in music, possess a very good soprano voice, and be able to sing at sight. Once accepted, the alumni receive both living and education at the expense of the city until their final examinations, which admit them to Leipsic University. The older students teach the younger ones singing and piano playing, and all are under the supervision of three inspectors who are likewise teachers in the Thomas Gymnasium, and the rector of the school is president of the alumni, who numbered about 60 in 1908, as in the time of J. S. BACH. The Thomas Choir sings motets every Sunday afternoon at half past one in the Thomas Church, naturally giving especial prominence to the works of Bach. Every Sunday concerts are given alternately at the Thomas and Nicholas churches, with the aid of the Leipsic City orchestra. For many years the alumni or actual singers were the main support of the school, but they were in the minority of the scholars in 1908. The cantors of the Thomasschule have been, besides the illustrious Bach, Rhau, who was contemporary with Luther, Calvisius, Schein, and later Kuhnau. Moritz Hauptmann, the great theorist, was likewise a member of the faculty.

Thomé (François Luc Joseph) composed the opera "Roméo et Juliette," 1890; the mystery "L'Enfant Jésus," 1891; the symphonic ode "Hymne à la Nuit," songs and piano pieces; wrote criticism and taught in Paris; pupil of Marmontel and Duprato, Paris Conservatory. B. Oct. 18, 1850, Port Louis, Mauritius; d. Nov. 16, 1909, Paris.

Thomson (César) played violin, touring Europe repeatedly with success and the United States, 1894; became head of the violin department Brussels Conservatory, 1898, in succession to Ysaye; prior to that chamber musician to Baron van Derwies at Lugano, first violin the Bilse orchestra, Berlin, and violin teacher, Liège Conservatory; pupil of Liège Conservatory, where he won the gold medal at

11, and later of Vieuxtemps, Leonard, Wieniawski, and Massart. B. Mar. 17, 1857, Liège; add. Brussels.

Thomson (George) made collections of Scotch, Irish, and Welsh melodies which were adapted in some instances to verses written for him by Burns, and which were provided with accompaniments by Beethoven, Haydn, Pleyel, and Kotzeluch; was for 50 years secretary Trustees for the Encouragement of Arts and Manufactures in Scotland. B. 1757, Limekilns; d. Feb. 11, 1851, Leith.

Thomson (John) was first professor of music, Edinburgh University, and as such founder of the REID concerts, for which he wrote the first analytical notes on the programme printed in English; composed "Hermann," "The House of Aspen," and other dramatic pieces and popular songs; pupil of Schnyder von Wartensee. B. Oct. 28, 1805, Ednam; d. May 6, 1841, Edinburgh.

Thorndike (Herbert Elliot) sang bass in opera and concerts, debut at Cambridge, 1878, and at Drury Lane, 1887; noted for Schubert interpretations. B. April 7, 1851, Liverpool; add. London.

Thorne (Edward H.) composed services, psalm cxxv, organ voluntaries, songs, chamber music; played piano and organ in concert, and at several London churches; taught piano; chorister in boyhood, St. George's Windsor, under Sir George Elvey. B. May 9, 1834, Cranborne, Eng.

Thorne (John) composed the three-part motet "Stella Coeli," and other church music; was probably attached to York Minster. D. Dec. 7, 1573, York.

Thoroughbass. An instrumental bass part carried throughout a composition, indicated by a kind of musical shorthand in which the chords are represented by figures instead of being written out in ordinary notation. L. Viadana may have invented this musical shorthand, 1566–1644, but its use spread generally throughout Europe. The term is often used incorrectly as a synonym for harmony.

Three Choirs Festivals were those founded in 1724 by the combined choirs of Gloucester, Worcester, and Hereford Cathedrals, originally for the performance of the cathedral service with full orchestra. From 1759 the performances were held in the Cathedrals, and oratorios were sometimes given, and later secular orchestral music as well, and cantatas. Many new works have been performed at these concerts, which alternate between the cities named, giving each a triennial music festival of several days' duration. Usually the organist of the Cathedral in which the festival is held officiates as conductor.

Threnody. *Gr.* Funeral song or elegy.

Thrice Marked Octave. The octave beginning with c'''.

Thrum. To sweep with the fingers all the chords of a string instrument; the sound so made.

Thuille (Ludwig Wilhelm Andr. M.) composed the operas "Theuerdank," Luitpold prize, Munich, 1897; "Lobetanz," Carlsruhe and Berlin, 1898; romantic overture, sonatas, sextet for piano and wind; conducted Liederhort and taught piano and theory in Munich Music School, where he had been a pupil of Baermann and Rheinberger, also pupil of Pembaur; royal professor, 1891. B. Nov. 30, 1861, Bozen, Tyrol; add. Munich.

Thürlings (Adolph) wrote "Die beiden Tongeschlechter und die neuere mus. Theorie," 1877, in favour of harmonic dualism, which won him the degree Dr. Phil. of Munich; taught Old-Catholic theology, Bonn University, from 1877.

Thürmer. *Ger.* Town musician. WAITS.

Thurnam (Edward) composed a cathedral service, songs; played organ; conducted Reigate choral society. B. Sept. 24, 1825, Warwick, Eng.; d. Nov. 25, 1880.

Thursby (Emma) sang sop. in concerts throughout Europe and America with great success; compass from c' to e''' flat, debut 1875 at Plymouth Church, Brooklyn-New York, thereafter touring with Gilmore; pupil of

Meyer in Brooklyn, Errani, New York, Mme. Rudersdorff, Boston, and then of Lamperti and San Giovanni, Milan. B. Nov. 17, 1857, Brooklyn-New York; add. New York.

Tibia. *L.* "Shin-bone." Old name of wind instruments with holes, such as the flute, fife, and pipe, once made from the human leg bone.

Tibiae Pares. *L.* Two FLUTES played together by the same flautist and of the same pitch.

Tibiae Utricullariae. *L.* BAGPIPE.

Tibia Major. Organ FLUTE stop of 16-ft. pitch.

Tibicen. *L.* Flute player.

Tibicena. *L.* Female flautist.

Tibicinium. *L.* Piping.

Tibicino. *L.* To pipe.

Tichatschek (Joseph Aloys) sang ten. in opera, creating "Rienzi" and "Tannhäuser" for Wagner; court singer at Dresden. B. 1807, Ober-Weckelsdorf, Bohemia; d. 1886, Dresden.

Tie. Curved line in NOTATION placed over two notes in the same position on the stave which are to be sustained as one tone; when placed over two notes not of the same degree it is called a SLUR.

Tiedge (Christoph August) wrote the poem "Urania" from which his close friend Beethoven selected the text for "An die Hoffnung." B. 1752; d. Mar. 8, 1841.

Tief. *Ger.* Low, deep.

Tiefland. Eugen d'Albert's serious opera to book by Rudolph Lothar, was first performed in Berlin, 1908, and then in other German cities. The libretto is based on "Terra Baixa," a Catalonian play by Angel Guimera, of which there is a Spanish version by José Echegaray known as "Tierra Baja," and an English version known as "Marta of the Lowlands." The prologue shows a pasture land in the Pyrenees where the shepherd Pedro is tending his flocks. Sebastiano, a rich countryman, informs Pedro that he had brought him a bride, Marta, a young girl from the lowlands. Infatuated with the girl at first sight, Pedro is only too willing to make her his wife, and departs for the lowland village where the wedding is to take place. In this village the first act takes place. Not until after the ceremony does he learn the meaning of the jeers with which the villagers received him. Marta, a strolling player, had been forced into relations with Sebastiano by her father, to whom Pedro had given a mill which provided the old rascal with an easy living. Marta tells him the whole story, and he is wild with rage. At first he wishes to kill Marta, but his love for her is too genuine, and he determines to avenge her. The second act opens in the home of Marta and Pedro. Sebastiano enters, coolly ejects the husband, and proceeds to make love to the wife, who resists his advances. Pedro suddenly returns, a knife in his hand, crying: "Man to man!" "I have no weapon," Sebastiano exclaims, seeking to escape. "Then I need none, for I will strangle you," answers Pedro, and throwing away his weapon, which Sebastiano vainly tries to capture, he closes in on his enemy, and chokes him to death. Then opening the door, he calls in the villagers, tells them what he has done, clasps Marta in his arms, and cries: "We will go back to the mountains; far from the lowlands!"

Tierce. *Fr.* Third; organ stop tuned a seventeenth above the diapason; that service in the HORÆ CANONICÆ taking place the third hour of the day, "undersang" of the Anglo-Saxons; natural harmonic produced by 1-5th of a vibrating string.

Tierce Coulée. *Fr.* "Slurred third," in old harpsichord music expressed by a diagonal dash through the notes of the third and called the rising slurred third while a dash in the other direction named it the falling slurred third.

Tierce de Picardie. *Fr.* Sharpened third in the concluding chord of a composition in the minor mode.

Tiersch (Otto) wrote on singing, endeavoring to apply to the art of teaching Helmholtz's discoveries in acoustics; taught vocal in Berlin, and in Stern Conservatory. B. Kalbs-

rieth, Thuringia, Sept. 1, 1838; d. 1892, Berlin.

Tiersot (Jean Baptiste Elisée Julien) composed "Hellas" for soli choir and orchestra, Bordin prize, 1885; rhapsodies on popular airs; wrote "Histoire de la chanson populaire en France," etc.; became assistant librarian, Paris Conservatoire, 1883, where he had been a pupil of César Franck. B. Bourg; add. Paris.

Tietjens or **Titiens (Therese Caroline Johanna)** sang mez. sop. with very great success in London, gradually increasing her compass until she was able to interpret such rôles as "Lucrezia," "Semiramide," "The Countess" in "Nozze di Figaro," "Fidelio," and "Medea" in Cherubini's opera, in contrast to "Fides" and "Ortrud." Debut in Hamburg at 18, and in London, 1858, as "Valentine" in the "Huguenots," toured America, 1876. B. July 17, 1831, Hamburg; d. Oct. 3, 1877, London.

Tilborghs (Joseph) composed motets and organ pieces; taught organ, Ghent Conservatory from 1882 and counterpoint, Antwerp Music School; pupil of Lemmens and Fétis, Brussels Conservatory. B. Sept 28, 1830, Nieuwmoer.

Tilmant (Alexandre) played 'cello, and founded string quartet with his brother THÉOPHILE. D. 1880, Paris.

Théophile conducted 20 years, beginning 1849, Paris Opéra Comique, prior to which he had been assistant conductor at the Conservatoire and chief conductor at the Theatre Italien; founded string quartet with his brother ALEXANDRE, 1838–48; prize pupil of Kreutzer, Paris Conservatoire; chevalier of the Legion of Honor. B. July 8, 1799, Valenciennes; d. May 7, 1878, Asnières.

Timanoff (Vera) played piano, an especial favourite in St. Petersburg, Prague, Vienna, and London; pupil of Nowitzky, A. Rubinstein, Tausig, and Liszt. B. Feb. 18, 1855, Ufa, Russia; settled in Vienna, 1872.

Timb. Abbreviation for TIMBALES.

Timbale. *Fr.* Kettle DRUM.

Timballo. *It.* Kettle DRUM.

Timbre. *Fr.* Quality of tone or sound.

Timbrel. *Heb.* TAMBOURINE.

Timmner (Christian) played violin; toured with success until 1894, and then retired, resuming concert work, 1902. B. 1860, Holland; add. Berlin.

Timorosamente. *It.* Hesitatingly, with fear, timidly.

Timoroso. *It.* Timorous, with hesitation.

Timp. Abbreviation for TIMPANI.

Timpani. *It.* Kettle DRUMS.

Timpanista. *It.* Drummer.

Tinctoris, de (Joannes) wrote "Terminorum Musicæ Diffinitorium," Naples, 1474, the earliest dictionary of music and many other Latin Theoretical works; founded a free music school in Naples, while in the service of Ferdinand of Arragon; composed a "Missa l'Homme Armé" and other church music of the type which eventually brought down the wrath of the Council of Trent; was doctor of theology and law, priest, Canon of Nivelle, and highly esteemed for his general culture and learning; known also as John Tinctor, Giovanni del Tintore and Jean de Værwere. B. about 1435, Nivelle, Brabant; d. about 1520, Nivelle.

Tinel (Edgar) composed the oratorio "Franciscus," Op. 36, performed 1889 in Brussels, and later in America, one of the most beautiful of modern works in this form, dealing with the life of St. Francis of Assisi; a 5-part Grand Mass of the Holy Virgin of Lourdes, Op. 41; motets, sacred songs, a Te Deum, Alleluia, piano music; wrote on Gregorian chant; taught theory, Brussels Conservatory; was state inspector of music school in Belgium from 1889, and in earlier life director Institute for Sacred Music at Malines. Son and pupil of a schoolmaster-organist, he was admitted to the Brussels Conservatory, where he won first piano prize, 1873, and five years later the prix de Rome with his cantata "Klokke Roland." B. Mar. 27, 1854, Sinay, Belgium; add. Brussels.

Tintement. *Fr.* Tinkling of a bell.

Tintinnabulum. *L.* Rattle made either of small bells or little plates of metal.

Tintinno. *It.* TINTEMENT.

Tiorba. *It.* THEORBO.

Tipping. Producing rapid staccato notes in flute and trumpet playing by striking the upper teeth and the hard palate alternately with the tongue; double tongueing.

Tiraboschi (Girolamo) wrote a 13-vol. history of Italian literature, 1772–82, which contains valuable information regarding Italian music. B. Dec. 28, 1731, Bergamo; d. June 3, 1797, Modena.

Tirade. Filling up an interval between two notes with a run in either vocal or instrumental music.

Tirante. *Sp.* Brace of a drum.

Tirasse. *Fr.* Organ pedals that act on the keys or manuals.

Tirato. *It.* "Down bow"; scale passage in notes of equal length.

Tira Tutto. *It.* Pedal commanding the full power of the organ.

Tiré. *Fr.* Drawn; "down bow"; drawing out of the accordion.

Tirindelli (Pier Adolfo) composed the one-act opera "L'Atenaide," Venice, 1892, songs; taught violin from 1887, Liceo Benedetto Marcello, Venice; conducted Verdi orchestra; was made chevalier of the Crown of Italy, 1894; joined the first violins of the Boston Symphony Orchestra, 1895; and the following year settled in Cincinnati, becoming head of the violin department in the Conservatory of Music; pupil of Milan Conservatory, then of Boniforti, Grün, and Massart. B. 1858, Conegliano, Italy; add. Cincinnati, Ohio.

Titl (Anton Emil) composed a lovely serenade for French horn and flute; dramatic works; conducted. B. 1809, Pernstein, Moravia; d. 1882, Vienna.

Titty, Tziti, Toutari. Indian BAGPIPE.

Titze or **Tietze (Ludwig)** sang ten. at the principal Vienna concerts, at which he introduced a number of Schubert's songs. B. April 1, 1797; d. Jan. 11, 1850, Vienna.

Toccata. *It.* Prelude or overture. The overture to "Orfeo," 1600, is an example of a toccata meant to be played three times before the rising of the curtain; compositions written as exercises; a fantasia; a suite.

Toccatina. *It.* A brief TOCCATA.

Todi, de Aguiar (Luisa Rosa) sang mez. sop. in opera, debut in Lisbon at 17, becoming the rival of La Mara in Paris, then the favourite of Empress Catherine of Russia, causing the dismissal of Sarti from his post as chapelmaster at St. Petersburg, and in 1786 becoming court singer in Berlin; pupil of David Perez; acquired fortune of more than $80,000, inherited by husband and children. B. about 1753, Portugal; d. 1833, Lisbon.

Todtenmarsch. *Ger.* Funeral march.

Toedt (Theodore J.) sang ten. in oratorios, concerts, and New York churches; boy chorister in Trinity Church, and later pupil of Mrs. Horn-Rust; became blind, 1895. B. Feb. 4, 1853, New York; add. New York.

Toeschi (Carlo Giuseppe) composed, and court chapelmaster at Munich; real name Toesca della Castella-Monte. B. 1724, Romagna; d. 1788, Munich. Johann Baptist composed 20 symphonies; played violin; succeeded his father CARLO GIUSEPPE as chapelmaster at Munich. B. about 1745, Mannheim; d. 1800, Munich.

Tofts (Mrs. Catherine) was the first English woman to sing successfully in opera, receiving $2500 for the season of 1708, which was more than her rivals Valentini, Margherita de l'Epine or The Baroness were paid; was probably a beauty since she sold kisses to more than 30 gentlemen at the Duke of Somerset's at $5 apiece, some taking as many as five kisses at that rate. Her first appearance was at a concert in 1703, London. At the height of her career she became insane, and was compelled to quit the stage. Recovering her reason temporarily, she married Joseph Smith, who was English consul at Venice, but again lost her reason, soon after settling in that city. D. after 1735.

Tolbecque was the surname of four brothers of Belgian birth who distin-

guished themselves as musicians in France after the Bourbons returned to power. **Isidore Joseph** conducted dance music and composed. B. April 17, 1794, Hanzinne; d. May 10, 1871, Vichy. **Jean Baptiste Joseph** composed the three-act ballet (with Deldevez) "Vert-Vert," Opéra, 1851, dance music of every kind, was conductor of court balls to Louis Philippe, and at the fashionable Tivoli Gardens; played violin. B. 1797, Hanzinne; d. Oct. 23, 1869, Paris. **Auguste Joseph** played violin with distinction at the Opéra, the Concerts du Conservatoire, and at Her Majesty's Theatre, London; prize pupil of Kreutzer, Paris Conservatoire, 1821. B. Feb. 28, 1801, Hanzinne; d. Paris, May 27, 1869. **Charles Joseph** composed songs and dramatic music; conducted at the Variétés from 1830; played violin at Concerts du Conservatoire; prize pupil the Paris Conservatoire. B. May 27, 1806, Paris; d. Dec. 29, 1835, Paris. **Auguste** wrote "La Gymnastique du Violoncelle," a valuable set of exercises; composed the comic opera "Après la Valse"; played 'cello; prize pupil, Paris Conservatoire. B. Mar. 30, 1830, Paris; son of AUGUSTE JOSEPH; d. Niort, 1895. **Jean** played 'cello; pupil of Paris Conservatoire, where he won first 'cello prize, 1873. B. Oct. 7, 1857, Niort; son of AUGUSTE; add. Paris.

Tollet (Thomas) composed "Tollet's Ground," a three-part consort, dramatic music; wrote a method for flageolet; published music in London from 1694 with John Lenton.

Tomaschek (Wenzel) composed "Eklogues," a "Dithyramb," Op. 65, "Seraphine," and other operas; a Missa Solemnis in E flat, Requiems, songs; played organ and piano; was the friend and admirer of Beethoven, and an excellent teacher; in boyhood pupil chorister of the Minorite Fathers of Iglan, later law student in Prague, where he finally became chapelmaster to Count von Longueval; real name Jan Václav Tomášek. B. April 27, 1774, Skutsch, Bohemia; d. April 3, 1850, Prague.

Tomasini (Luigi Aloysius) played violin in quartets which Haydn composed for him; was first violin in Haydn's band in the Esterhazy palace; composed violin music which he dedicated to Haydn, and played at the best Vienna concerts. B. 1741, Pesaro; d. April 25, 1808. **Luigi** played violin, became chapelmaster to the Duke of Mecklenberg-Strelitz. B. Esterhaz, 1779; son of LUIGI ALOYSIUS; d. after 1814. **Anton** played viola; led the Eisenstadt orchestra from 1820. B. 1775, Eisenstadt; son of LUIGI ALOYSIUS; d. June 12, 1824, Eisenstadt.

Tombelle, de la (Ferdinand) composed string quartets and symphony, first prize, Société des Compositeurs; pupil of Guilmant and Dubois, Paris Conservatoire. B. Aug. 3, 1854, Paris; add. Paris.

Tombestere or Tymbestere. *Old Eng.* Female dancer who accompanied herself with a tambourine.

Tomkins (Rev. Thomas) composed "The faunes and satyrs tripping," included in the "Triumphes of Oriana," 1600; chanter and minor canon, Gloucester Cathedral. **John** played organ King's College, Cambridge; sang Eng. Chapel Royal; in boyhood chorister Gloucester Cathedral, and pupil of his father, REV. THOMAS. D. Sept. 27, 1638. **Thomas** composed madrigals, services, anthems, played organ Worcester Cathedral and Eng. Chapel Royal; son and pupil of REV. THOMAS. D. June, 1656. **Giles** played organ, King's College, in succession to his brother JOHN, and later Salisbury Cathedral. D. 1668. **Robert** became one of the King's musicians, 1641; son of JOHN.

Tomlins (William Lawrence) wrote "Children's Songs and How to Sing Them"; taught music in Chicago; conducted Chicago Apollo Club; pupil of Macfarren and Silas. B. Feb. 4, 1844, London; add. Chicago.

Tom-tom. Indian DRUM; Chinese GONG.

Ton. *Ger.* and *Fr.* "Tone"; interval of a second.

Tonabstand. *Ger.* INTERVAL.

Tonada. *Sp.* Tune, air, or melody.

Tonadilla. *Sp.* Short tune, interlude, ritornello, symphony to a song.

Tonal Fugue. FUGUE in which the answer conforms to the tonality of its scale.

Tonarion or **Tonarium.** *L.* A pitch pipe used by Latin speakers to regulate the pitch of their voices, also called fistula eburneola. Dionysius limits the compass of the oratorical voice to five notes. To enable the orator to recover his pitch, the attendant blew the tonarion when this compass was exceeded.

Tonart. *Ger.* KEY, MODE, TUNE, SCALE system.

Tonausweichung. *Ger.* MODULATION.

Ton Bas. *Fr.* Deep, low tone.

Tondichtung. *Ger.* Musical composition or "Sound poem."

Tondichter. *Ger.* Composer or poet in sounds, often incorrectly called "tone poet."

Tone. Sound, possessing musical quality; full interval of two semitones; Gregorian chant; church MODE.

Tonfolge. *Ger.* Succession of sounds or a melody.

Tonfall. *Ger.* Cadence.

Tonführung. *Ger.* Tuneful succession of sounds. MODULATION.

Tonfuss. *Ger.* FOOT in METRE.

Tongang. *Ger.* TONFÜHRUNG.

Ton-Générateur. *Fr.* ROOT.

Tongeschlect. *Ger.* Character of the keys, major or minor.

Ton Haut. *Fr.* Acute sound.

Tonic or **Tonica.** *It.* Keynote, ground-tone or basis of any scale or key; fundamental key in which a composition is written and with which it ends.

Tonic Sof-fa. Method of teaching singing on the solmisation basis, substituting a "Movable Do" for the Guidonian UT, and intended to emphasize key relationship. The CHEVÉ, GALIN–CHEVÉ, GLOVER, and CURWEN systems all have the disadvantage of subtituting a form of notation differing from that in universal use, but these various methods have been spread into many parts of the world through the medium of the public schools. As the teaching of music to children in public schools is of minor importance at best, and can only be regarded as ornamental and incidental to the Three R's it would seem that the introduction of two systems can lead only to confusion, and that until an ecumenical council of musicians shall have repudiated the staff system of NOTATION, it would be well to familiarize the children with the written characters in which the works of the masters are recorded.

Tonic Sol-fa College, London, was founded by John CURWEN, 1869, as a training school for teachers of the Tonic Sol-fa system and as the headquarters for propaganda.

Tonique. *Fr.* TONIC.

Tonkunst. *Ger.* Art and science of music.

Tonkünstler. *Ger.* Musician.

Tonkünstler Verein or **Societät.** *Ger.* "Musical Art Society." Many organizations of this name exist in Germany and America. Of those in Germany, that founded in Dresden, 1854, as an outgrowth of Richard Pohl's chamber music concerts, and the Societät in Vienna were among the most important. In New York the Society was composed of professional musicians who gave subscription concerts during the season alternating between the Manhattan and Brooklyn boroughs of New York. Performances of new works from manuscript were a feature of these concerts.

Tonleiter. *Ger.* SCALE, literally "tone ladder."

Ton Majeur. *Fr.* Major key.

Tonmalerei. *Ger.* Composition, invention, sound-painting.

Tonmessung. *Ger.* Metre, tone measuring, rhythm.

Ton Mineur. *Fr.* Minor key.

Tonos. *Gk.* Whole tone.

Tonsatz. *Ger.* Musical composition.

Tonschluss. *Ger.* CADENCE.

Tonschlüssel. *Ger.* KEY, clef.

Tonschrift. *Ger.* Written musical notes or characters in NOTATION.

Tons de la Trompette. *Fr.* Crooks used to alter the pitch of a trumpet.

Tons de l'église. *Fr.* Church MODES or tones.

Tonsetzer. *Ger.* Composer or "music maker."

Tonsetzung. *Ger.* Art of musical composition.

Tonspieler. *Ger.* Player of music.

Tonsprache. *Ger.* Expressing thoughts and emotions in music.

Tonstück. *Ger.* Musical work or composition.

Tonstufe. *Ger.* Step or degree of a scale.

Tonsystem. *Ger.* Arrangement of sounds following the rules of harmony, melody, and rhythm; scale.

Tonverhalt. *Ger.* Rhythm.

Tonzeichen. *Ger.* Note, character or ACCENT used in musical NOTATION.

Toomourah. Indian TAMBOURINE.

Toorooree. Brahmin trumpet used in religious processions.

Töpfer (Johann Gottlieb) composed, played organ, and wrote on music. B. 1791, Niederrossla, Thuringia; d. 1870, Weimar.

Toph. *Heb.* Small hand-drum; TABOR, TAMBOURINE.

Torcelli. *It.* Old name for organs in Italy.

Torchi (Luigi) began a 34 vol. collection of early Italian music, 1896, to be known as "L'arte musicale in Italia"; composed an overture, a string quartet, a symphony; taught history of music, Liceo Rossini, Pesaro, later at Bologna Conservatory, where he became professor of composition, 1895; pupil of the Bologna, Naples, and Leipsic Conservatories. B. Nov. 7, 1858, Mordano, Bologna; add. Bologna.

Torelli (Giuseppe) was first to apply sonata form to concerted music, as proved by his "Concerto grossi," Op. 8, Bologna, 1709; played violin; was chapelmaster at Anspach, 1701. B. Verona, about 1660; d. 1708, Anspach.

Torquato Tasso. Gaetano Donizetti's four-act lyric drama, to book by Ferretti, was first performed, 1833, at the Teatro Valle, Rome.

Torrance (Rev. Dr. George William) composed the oratorios "The Captivity" to Goldsmith's text; "The Revelation," Melbourne, Australia, 1882; wrote "Cathedrals, their constitution and functions"; was rector of Holy Trinity Church, Balaclava, near Melbourne, and later of St. John's, Melbourne. Chorister at Christ Church Cathedral, Dublin, he later played organ in several Dublin churches, composed church music, and at 19 his first oratorio, "Abraham." In 1856 he studied in Leipsic for a time, and returning to London, published his opera "William of Normandy." Having taken orders in the Anglican Church, he settled in Australia, 1869. Ten years later he received his doctor's degree from Dublin, and in 1880 was president of the Melbourne "Social Science Congress," before which he delivered an address on music. B. 1835, Rathmines, near Dublin; d. Aug. 20, 1907.

Torrington (Francis Herbert) founded the Toronto (Can.) College of Music, 1888, organized and conducted the first music festival in that city, conducted the Toronto Philharmonic Society; played organ from 1873, Metropolitan Church, Toronto. Pupil of Fitzgerald, he was organist at Bewdley at 16, and from 1856 to 1868 organist of Great St. James's church, Montreal. There he organized an orchestra with which he represented Canada at the Boston Peace Jubilee, 1869, settled in Boston as teacher, New England Conservatory, and violinist the Handel and Haydn Society. B. Oct. 20, 1837, Dudley, Eng.; add. Toronto, Can.

Torvaldo e Dorliska. G. A. Rossini's two-act opera, to book by Sterbini, was first performed Dec. 26, 1815, at the Teatro Valle, Rome.

Toscanini (Arturo) conducted opera at La Scala, Milan, and became conductor at the Metropolitan Opera House, New York, 1908, under the Gatti-Casazza-Dippel administration; pupil of Milan Conservatory. B. Italy; add. New York.

Toselli (Enrico) played piano, touring Europe with success, and in 1901, England and America; then became music master to the children of the Crown Prince of Saxony (the pres-

ent King), and in 1907 married the Crown Princess (Louise of Belgium), after her elopement and divorce; pupil of Sgambati and Martucci; debut at Monte Carlo, 1896. B. 1877, Florence; add. Geneva.

Tosi (Pier Francesco) sang con. in opera with success; taught singing in London, and when past 70 wrote a useful book known in Eng. trans. as "Observations on the Florid Song, or sentiments of ancient and modern singers," London, 1742, which was also printed in the original Italian and in German. B. about 1647, Bologna; d. 1727, London.

Tostamente. *It.* Quickly, rapidly.

Tosti (Francesco Paolo) composed the very popular songs "Farewell," "Aprile," "For Ever," "Mother," "At Vespers," "Amore," "That Day," "Vorrei morire," "Non m'ama più," "Lamento d'amore," four vocal albums, and the collection of "Canti popolari Abruzzesi," besides many songs to French text. Pupil of the San Pietro a Majella, Naples, he was made assistant teacher by Mercadante, and in 1869 visited Rome, where he disposed of some songs, and was given substantial assistance by Sgambati, who wrote a ballad for him to sing at a concert in the Sala Dante. The result was his appointment as singing master to the princess who later became Queen Margherita, and in 1880, he became singing master to the royal family of England. From 1894 he taught in the Royal College of Music. B. April 9, 1846, Ortona, Abruzzi; add. London.

Tostissamamente, Tostissimo. *It.* With great rapidity.

Tosto. *It.* Rapid, swift, as più, more rapid.

Tottmann (Carl Albert) composed the melodrama "Dornröschen," an Ave Maria; played violin the Gewandhaus, and was made royal professor for his compendium of violin literature; taught history and theory, pupil Leipsic Conservatory. B. July 31, 1837, Zittau; add. Dresden.

Touch. Resistance made to the fingers by the keys of a piano or organ, making the tone quality light, heavy, clumsy, or firm; a player's touch is his style or method of performance.

Touches. *Fr.* Keys of a piano, organ, harmonium, or concertina.

Touquet. *Fr.* TOCCATA or TUCKET.

Toulmouche (Frédéric) composed operettas; directed the Paris Theatre Menus Plaisirs from 1894; pupil of Victor Masse. B. Aug. 3, 1850, Nantes; add. Paris.

Tourjée (Dr. Eben) founded the NEW ENGLAND CONSERVATORY OF MUSIC, 1867, the first institution of its class in America, and in 1908 one of the best; taught successfully, and played organ. In boyhood he sang in the choir of the Methodist church at East Greenwich, R. I., became organist there at 13, was clerk for a time in a Providence music shop, and at 17 opened a shop of his own in Fall River, Mass., and in 1853 became organist and choirmaster at Old Trinity, Newport. In 1863 he visited Europe for study, and on his return established the Providence Conservatory of Music, then settling in Boston. B. June 1, 1834, Warwick, R. I.; d. 1890, Boston, Mass.

Tours (Berthold) composed a service in F, an Easter Anthem, and other church music, songs, and piano pieces; edited Novello publications; played violin. B. Rotterdam, Dec. 17, 1838; d. Mar. 11, 1897, London.

Tours de force. *Fr.* Passages of extreme difficulty to be rapidly played or sung.

Tourte (François) invented the modern violin bow about 1775, making the technique of the instrument more elaborate and more certain, and setting the standard of shape which has since been followed, the old bow resembling the weapon from which it took its name and from which it was probably derived. Viotti, who was the first great violinist to adopt Tourte's bow, may have advised its maker, but it is the consensus of opinion among violinists that Tourte's bows were and are the best in the world. The bows sold in 1908, according to quality and condition, at from $25 to $150 each,

the maker's price having been less than half that amount. Tourte's father and his elder brother, Xavier, were also bow makers. B. 1747, Paris; d. 1835, Paris.

Towers (John) conducted English choral societies; played organ and taught in Manchester; wrote criticisms and pamphlets; chorister Manchester Cathedral; pupil of Royal Academy of Music, London, and of A. B. Marx, Berlin. B. Feb. 18, 1836, Salford, Eng.

Toy Symphony. English name for the Haydn symphony called Kindersymphonie by the Germans, scored for two violins, doublebass, and seven toys, such as "cuckoos," "quail," whistle, triangle, trumpet, and drum. It is said that at the first rehearsal, 1788, the famous orchestra at Esterhaz could not keep time for laughing. Other works of this character were written by Romberg and Mendelssohn. The latter have been lost. Franklin Taylor wrote a symphony for piano and toys, and R. Strauss has attempted something of the kind in his "Symphonia Domestica."

Toys. *Old Eng.* Dance tunes or inferior compositions.

Trachea. Windpipe connecting the lungs and the LARYNX.

Trackers. Part of the connecting apparatus in the action of the ORGAN.

Tractur. *Ger.* TRACKERS.

Tractus. *L.* Melody used instead of the Alleluia in the Roman Catholic Church during Lent.

Tracy (Minnie) sang sop. in opera, Heinrich's Opera Company, Philadelphia; at Geneva, and with the American Opera Company, Metropolitan Opera House, New York, 1900. B. New York.

Tradotto. *It.* Transposed, arranged.

Traetta (Tommaso Michele Francesco Saverio) composed the opera "Farnace," Naples, 1751, "Ifigenia in Aulide," 1759, Vienna; "Armida," 1760, Vienna; "Ifigenia in Tauride," Milan, 1768; "Gli Eroi ad ei Campi Elisi," Venice, 1779, and in all 30 operas, besides a Stabat Mater, oratorios, and other religious music; was chapelmaster to the Duke of Parma; life pensioner of Charles III of Spain, and from 1765 principal of the Venitian Conservatorio dell' Ospedaletto, afterwards visiting St. Petersburg, where he was chapelmaster to Catherine II for a time, then London, and returning to Italy; pupil of Durante at the Conservatorio di Sta. Maria di Loreto, Naples. B. Mar. 30, 1727, Bitonto, Naples, sometimes called "Trajetta"; d. April 6, 1779, Venice.

Filippo or **Philippe Trajetta** composed the opera "The Venetian Maskers," oratorios; wrote a vocal method; was exiled in 1799 and settled in Philadelphia, Pa.; son of T. M. F. S. B. 1777, Venice; d. 1854, Philadelphia.

Trainé. *Fr.* Slurred, bound; a slow waltz.

Trait. *Fr.* Passage, phrase, sequence, or rule as **de chant**, melodious vocal phrase; **des violons**, passage for strings, as in Beethoven's No. 3 "Leonora" overture; **d'harmonie**, sequence in harmony, **d'octave**, rule of the octave.

Traité. *Fr.* Book on theory or practice of music.

Tranquillamente. *It.* Tranquilly, calmly.

Tranquillità, con. *It.* With tranquillity.

Transcription. Arrangement of a composition for an instrument or voice other than the one for which it was written.

Transient Modulation. Notes or chords or MODULATIONS used temporarily, introduced from an unrelated key.

Transitio. *L.* Change of key.

Transition. Modulation or a passing note.

Transitus. *L.* Progression by passing notes, as **regularis**, diatonic progression, the passing notes on the unaccented portions of the measure; **irregularis**, progression where some of the notes of scale are omitted; passing notes on the accented part of the measure.

Transponiren. *Ger.* TRANSPOSITION from the original key.

Transponirende Instrumente. *Ger.* TRANSPOSING INSTRUMENTS.

Transpose. Raising or lowering the key in which a piece is written.

Transposing Instruments are those such as horns, clarinets, trumpets, and drums, for which the music is written in a different key from that in which they may be required to play. At various times a number of organ builders and piano makers have designed transposing instruments. The last invention of this kind, 1873, was that of Auguste Wolff, of Pleyel, Wolff, et Cie, Paris. It consisted of an independent false keyboard, called a Transpositeur, to be placed over the keyboard of a piano, after which it could be shifted through every semitone in the octave.

Transposition. Change of key; inversion of parts in counterpoint.

Trascinando. *It.* Dragging or delaying the time.

Trascritto. *It.* Transcribed or copied.

Trasuntino (Vito) made a harpsichord adapted for the diatonic, chromatic, and enharmonic genera of Greek music, and therefore provided with 32 digitals to the octave; also made organs and all varieties of quilled instruments, dated from Rome and Venice, 1555 to 1606.

Trauermarsch. *Ger.* Funeral march.

Trautwein (Traugott) founded a music publishing house in Berlin, 1820, to which J. Guttentag and Martin Bahn in turn succeeded.

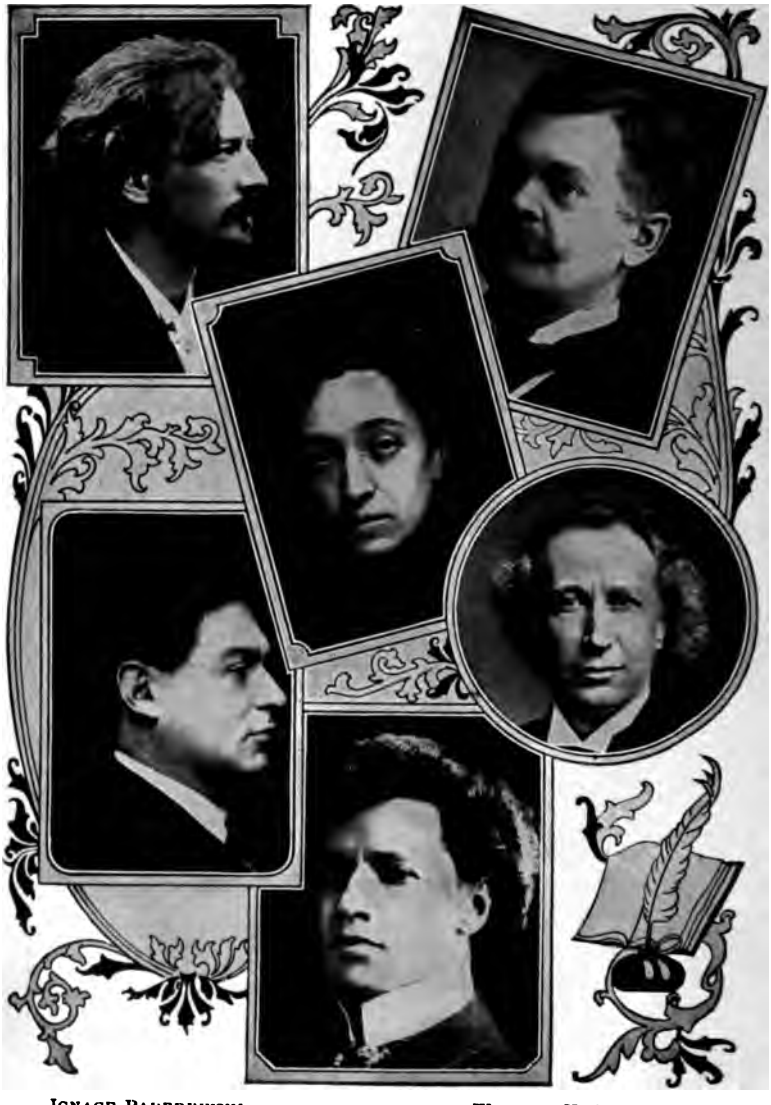
Travenol (Louis) played violin in Paris, and was chiefly known from having involved Voltaire in legal difficulties after a bitter quarrel. B. 1698, Paris; d. 1783, Paris.

Travers (John) composed canzonets for two and three voices, to words by Matthew Prior, a service in F, Te Deum; chorister St. George's, Windsor, then pupil of Greene and Pepusch, and in 1737 organist Eng. Chapel Royal. D. 1758.

Traversière. *Fr.* Across, as **Flute**, the flute held crossways; the flute-à-bec being blown with a mouthpiece like the **oboe**.

Traverso. *It.* TRAVERSIÈRE.

Traviata. Giuseppe Verdi's three-act opera, to book by Piave, based on the younger Dumas's "Camille," was first performed Mar. 6, 1853, at Venice. The original cast was Violetta Valery, Mme. Donatelli, sop.; Flora Bervoix, sop.; Georgio Germont, Vavesi, bar.; Alfredo Germont, ten.; Gastone de Letorieres, ten.; Dottore Grenvil, bass; Marquis d'Obigny, bass. The first act opens in the home of Violetta, a consumptive member of the demi-monde who is entertaining some friends at supper, including Alfredo and Gastone. Alfredo proclaims his passion with such evident sincerity as to arouse a similar feeling in Violetta. In the second act Violetta and Alfredo have sought the seclusion of the country, but Alfredo's dream of bliss is somewhat marred by the indiscretion of Violetta's maid, who informs him that she has been pawning her mistress's gems to keep up the household expenses. He leaves suddenly for Paris in search of funds. Violetta receives a note from Flora, inviting her to return to Paris, where all of her friends pine at her absence. Then Alfredo's father enters to beg that Violetta will give up his son, as the scandal is interfering with the marriage of Alfredo's sister. Though wrung with anguish, Violetta agrees, writes a letter of farewell, and a moment later has a pathetic interview with Alfredo, who has just returned, then rushes away from the house. Alfredo reads her letter and determines to revenge himself, but the father appears and reminds him of his duties at home. The scene shifts to Flora's house in Paris, where a masquerade is being held. Alfredo denounces Violetta as a mercenary wretch, and to cap the climax of insults, throws his purse at her. Violetta faints with mortification and grief as Alfredo's father again makes an opportune appearance and leads his son away. The third act reveals Violetta on her deathbed reading a letter, in which Alfredo's father, touched by the evident sincerity of her love for his son, tells her that he has written him to return.



IGNACE PADEREWSKI WILLIAM H. SHERWOOD

FANNIE BLOOMFIELD-ZEISLER

HAROLD BAUER EMIL SAUER

OSSIP GABRILOWITSCH

A moment later Alfredo enters, and there is a rapturous reunion which is soon terminated by death, at which the Doctor and Alfredo's father are present. The opera has had almost unrivalled popularity, although the lyric stage hardly affords a more ludicrous spectacle than the death scene of the consumptive demi-mondaine, who, from Donatelli to Sembrich, has been impersonated by decidedly plump prima donnas. The principal musical numbers are: Act I: drinking song, "Libiamo, Libiamo," first sung by Alfredo, then by Violetta, and then by chorus; "Ah! fors è lui," Violetta. Act II: "De' miei bollenti," Alfredo; "Pura siccome un angelo," Violetta; "Di Provenza il mar," Germont. Act III: "Addio! del passato," Violetta; "Largo al quadrupede," chorus; "Parigi, o cara," Alfredo and Violetta; "Ah! gran Dio," Violetta and quintet finale.

Tre. *It.* Three, as **a voci**, for three voices; **a parte**, three parts.

Trebelli (Zelia Guillebért) sang mez. sop. in opera, debut at Madrid, and thereafter a popular Rosina, Azucena, Urbano, etc., throughout Europe and America, her rôles culminating with Carmen; pupil of Wartel. B. 1838, Paris; m. Bettini, 1863; divorced; d. Aug. 18, 1892, Etretat.

Treble. Highest vocal or instrumental part sung by women or boys, or played by violins, flutes, oboes, clarinets, and other instruments of acute pitch. The treble or SOPRANO voice is the most flexible of all vocal registers, its ordinary compass is from middle C upwards to a twelfth, or in exceptional cases to a fifteenth or even higher.

Treble Clef. G CLEF on the second line of the stave, used for treble voices and instruments of medium or high pitch, such as violins, flutes, oboes, clarinets, horns, and trumpets.

Tree (Anna Maria) sang mez. sop. with success as Polly in "The Beggar's Opera," Nov. 13, 1818, Bath, later in London in the Reynolds and Bishop musical versions of Shakespeare. B. 1802, London; d. Feb. 17, 1862, London.

Treitschke (Georg Friedrich) made the final and successful adaptation of the book of Beethoven's "FIDELIO," and adapted many other French opera books for the German stage. B. Aug. 29, 1776, Leipsic; d. June 4, 1842, Vienna. **Magdalene de Caro** was famous as a dancer; pupil of Noverre. B. April 25, 1788, Civita Vecchia; m. GEORG FRIEDRICH; d. Aug. 24, 1816, Vienna.

Trem. Abbreviation of TREMANDO and TREMOLANDO.

Tremolando. *It.* Trembling or wavering tone produced by playing or bowing with great rapidity, or a vibrato arising from nervousness or bad production of vocal tone, often used to produce a special effect.

Tremolant or **Tremulant.** Organ and harmonium stop causing the air proceeding to the pipes or reeds to pass through a valve with a movable top to which a spring and weight are attached. The up and down movement of the top of the valve gives a vibratory movement to the air, and it in turn similarly affects the sound produced. American organs have a fan-wheel which rotates in front of the wind chest and causes a tremolando.

Tremore or **Tremoroso.** *It.* TREMOLANDO.

Trenchmore. Old English country dance or Hey-de-guy of a lively character, mentioned by Dr. Burton in his "Anatomy of Melancholy," 1621, and by several of the dramatic writers of Queen Elizabeth's time.

Trenise. *Fr.* Fourth figure in a quadrille.

Trento (Vittorio) composed "Mastino della Scala" and other highly successful ballets, 20 operas, "The Deluge," "The Maccabees," and other successful oratorios; was impresario at Amsterdam, 1806, and in Venice, 1824. B. Venice, 1761 or 1765.

Très. *Fr.* Very, as **Animé**, very animated, **vif**, very lively.

Treville, de (Yvonne le Gierce) sang sop. in Castle Square Opera Company; studied in Paris; sang in Madrid, 1901, Paris Opéra Comique, 1902; pupil of Marchesi. B. Texas; add. Paris.

Triad. Chord of three notes or common chord, either major, minor, augmented, or diminished.

Trial (Jean Claude) composed "Esope à Cythere," 1766, and other one-act operas produced at the Paris Opéra, of which he was manager with Berton from 1767; pupil of the Avignon Maîtrise. B. Dec. 13, 1732, Avignon; d. June 23, 1771, Paris. **Antoine** was for 30 years highly popular as comic ten., but was devoted to Robespierre, and at the end of the Terror was compelled to sing his recantation by a mob, and this drove him insane. B. 1736, Avignon; brother of JEAN CLAUDE; committed suicide, Feb. 5, 1795. **Marie Jeanne Milon Mandeville** sang sop.; m. ANTOINE. **Armand Emmanuel** composed "Julien et Colette," 1788, and other successful operas for the Comédie Italienne, but killed himself in dissipation. B. Mar. 1, 1771, Paris; son of ANTOINE; d. Sept. 9, 1803, Paris.

Triangle. Steel instrument bent into a three-sided form usually held by a string in the left hand and struck with a small bar of iron or steel; employed with effect occasionally in an orchestra.

Trias deficiens. *L.* Imperfect triad.

Trias Harmonica. Perfect or major triad.

Tribrach. Foot composed of three short syllables.

Tribut de Zamora. Charles F. Gounod's four-act opera, to book by d'Ennery and Brésil, was first performed, April 1, 1881, at the Paris Opéra, with Mme. Krauss and Lassalle in the chief rôles.

Tricinium. *L.* Composition in three parts.

Triébert (Charles Louis) played, improved, and manufactured oboes and bassoons; taught oboe Paris Conservatoire, where he had been prize oboe pupil of Vogt, 1829. B. Oct. 31, 1810, Paris; d. July 18, 1867. **Frédéric** made bassoons of the Boehm type; was in partnership with his brother, CHARLES LOUIS. B. 1813, Paris; d. 1878, Paris. **Frédéric** played oboe. Son of FRÉDÉRIC.

Trill. Shake; TRILLANDO.

Trill. Abbreviation of TRILLANDO.

Trillando. *It.* "Shaking." Long vocal or instrumental shake. In a book published by Playford, 1683, the trill is described as a shake on one note only, probably similar to the VIBRATO, while the GRUPPETTO was the shake as now practised.

Trille. *Fr.* TRILLANDO.

Trillerkette. *Ger.* Succession or chain of shakes.

Trillo Caprino. *It.* Goat trill or rough rattle on one note.

Trinity College, Dublin, founded a professorship of music, 1764, when the first incumbent was Lord Mornington. Then the department remained without a head until 1847, when it was filled by Dr. John Smith, who was succeeded by Dr. Sir Robert Stewart. There was a fine University choral society under the Stewart administration. Degrees are mostly honorary.

Trinity College, London, was the development of a Church Choral Society founded in 1872 for the improvement of church music. The college had more than 300 students, conducted examinations, and possessed an eminent teaching faculty headed by Sir Julius Benedict. The first warden was Rev. H. G. Bonavia Hunt.

Trinklied. *Ger.* Drinking song.

Trio. Composition for three voices or instruments; part of a MINUET, march, etc.

Triole, Triolet. *Fr.* Triplet or three notes played in the time of two of the same value.

Triomphal or **Triomphant.** *Fr.* Triumphal or triumphant.

Trionfale or **Trionfante.** *It.* Triumphal or triumphant.

Tripedisono. *It.* A CAPO TASTO.

Tripeltakt. *Ger.* Triple time.

Triphonisch. *Ger.* Three tones; TRIPLET.

Triple Croche. *Fr.* Demisemiquaver or 32d note in NOTATION.

Triple Counterpoint. COUNTERPOINT in three parts so arranged that each part will serve for bass, middle, or upper part as desired.

Triplet. Group of three notes

played in the time of two and indicated by a slur and the figure 3.

Triple time. Three beats or three times three beats to a measure.

Triplex, Triplum. *L.* Name originally applied to a third part when added to two other parts, a canto fermo and a counterpoint. The additional part was generally the upper, hence the word treble or triplex applied to the canto primo; motet or other composition in three parts.

Trisagion. *Gk.* "Thrice Holy," opening words of the SANCTUS in the MASS.

Tristan und Isolde. Richard Wagner's three-act opera to his own book was first performed June 10, 1865, at Munich, under the direction of Hans von Bülow. The first act takes place on board the ship in which Tristan, nephew of King Marke of Cornwall, is returning home with Isolde, daughter of the King of Ireland, who is to be King Marke's bride. Tristan and Isolde have met before. Tristan had slain in battle Morold, to whom Isolde was then betrothed, and had received a wound of which Isolde had cured him. Isolde has fallen in love with Tristan, and this emotion is complicated by her anger against the man who is coolly taking her to be the bride of another, instead of wooing for himself. In a colloquy with her maid, Brangäne, Isolde declaims against Tristan, then sends for the Cornish knight to come to her. He refuses, not only from a sense of duty to King Marke, but because he loves Isolde and is afraid to trust himself in her presence. Isolde determines Tristan shall die. She commands Brangäne to prepare a drink mingled with a poison which, with other magic compounds, she has inherited from her mother. Again she summons Tristan, this time so imperatively he dare not refuse. Telling him it is time to make atonement for Morold's death, she hands him the cup, and when he has drunk, snatches it from him and drains the rest herself. But Brangäne has substituted a love potion for the more deadly drug. Its effect is instantaneous, and it is with difficulty that Brangäne separates them from a passionate embrace as the vessel lands and King Marke approaches. The second act takes place in Cornwall, where Isolde is now Queen. Victims of an irresistible passion, neither she nor Tristan thinks of concealment, and despite the warning given by Brangäne, who tells her Melot has been spying on them, she takes advantage of King Marke's pretended absence on a hunting expedition, the torch is extinguished as a signal to Tristan, and a moment later the lovers are together in the garden, where a long and deliriously erotic dialogue takes place. Kurwenal, Tristan's servant, rushes in to repeat the warning which Brangäne has already sounded for their unheeding ears, but is too late. King Marke and his attendants surprise the lovers. Tristan and Melot fight, and Tristan is mortally wounded. The third act transpires in Tristan's castle on the coast of Brittany, whither the wounded knight has been removed by Kurwenal. He has sent a vessel to bring Isolde to heal his master's hurts, but when the shepherd's pipe signals that this vessel is approaching, Tristan, in his joy, tears off his bandages. Thus weakened, he has only strength to call Isolde by name as she enters, then dies in her arms. A second vessel approaches, bearing King Marke, to whom Brangäne has confessed having administered the love potion. Understanding the helplessness of the lovers, King Marke has forgiven, and now comes to unite them. But Kurwenal, who cannot conceive so friendly a purpose, seeks to defend the castle from attack, and is soon dying at his master's side. When King Marke enters, Isolde is singing the Liebestod, and a moment later falls dead over Tristan's body. King Marke invokes a blessing on the dead, while the orchestra tells that in death the lovers are united. The original cast consisted of Tristan, L. Schnorr von Carolsfeld, ten.; Kurwenal, Mitterwurzer, bar.; King Marke, Zoltmayer, bass; Melot, ten.; Steersman, bar.; Young Sailor, ten.; Shepherd, sop.; Isolde, Frau Schnorr von Carolsfeld, sop.; Brangäne, Frl.

Deinet, sop. This work, which Wagner styled "ein Handlung" (an action), was composed that Wagner might get in touch with the theatre in those years when the greater part of his energies were devoted to the Ring of the Nibelung.

Trita. Third string from the top, in the eight-stringed lyre used in GREEK MUSIC.

Tritone, Triton. *Fr.* Augmented fourth containing three whole tones, anciently forbidden in harmony or counterpoint because regarded as a false relation.

Tritonius (Petrus) composed and played organ at Augsburg, 1507.

Tritono. *It.* TRITONE.

Tritonus. *L.* TRITONE.

Tritt. *Ger.* Treadle, step.

Tritto (Giacomo) composed operas and taught counterpoint in Naples. B. 1735, Altamura, Naples; d. 1824, Naples.

Trittschuh. *Ger.* Foot place on the bellows of old organs.

Trochee. Metrical foot consisting of one long and one short syllable.

Troll. Participation in a catch or round, the voices succeeding each other at regulated intervals with the same melody.

Tromb. Abreviation for TRUMPET and TROMBONE.

Tromba. It. TRUMPET or an organ reed stop of 8-ft. pitch.

Tromba Bassa. *It.* Bass TRUMPET.

Tromba Cromatica. *It.* Keyed trumpet capable of intermediate semitones.

Tromba Marina. *It.* Marine trumpet or TRUMPET MARINE.

Tromba Sorda. *It.* Trumpet whose sound is stifled by a mute in the bell.

Tromba Spezzata. *It.* Obsolete name for the bass trumpet.

Trombetta. *It.* Small TRUMPET.

Tromboncino (Bartholomaeus) composed more than 107 sacred and secular popular songs known as Frottole; Verona, 15th century.

Trombone. Brass instrument consisting of a tube bent twice, ending in a bell, and so arranged that there is a double middle section in which the two outer parts can slide upon each other, thus enabling the player to shorten or lengthen the enclosed vibrating column of air at will, producing all tones and semitones within its compass. Capable of such gradations of tone as can be otherwise obtained only from viol instruments or the human voice, the trombone is among the oldest of musical instruments in the world. Its invention has been attributed to Osiris, then to Tyrtaeus, 7th century B. C., and it was believed until recently that an exceedingly fine specimen had been revealed in the excavations of Pompei, in the 18th century. By the Germans it was known as the Posaune, and Hans Menschel is said to have produced instruments equal to those of the present day in 1520. In England it was first known as the Sackbut, but the French and Italian name has come in to general use. Trombones have been made in every size and therefore in every key. The Alto, Tenor, and Bass are preferred however, the Trumpet forming their treble. The trombone has seven positions, defined by elongations of the tube, each with its series of open tube harmonics, and in the hands of a good performer produces very beautiful and absolutely true tones.

Tromlitz (Johann Georg) played, taught, and made flutes. B. 1726, Gera; d. 1805, Leipsic.

Trommel. *Ger.* Military DRUM.

Trommelklöpfel or **Trommelschlägel.** *Ger.* Drumstick.

Trommelschläger. *Ger.* Drummer.

Trompe. *Fr.* TRUMPET or hunting horn.

Trompe de Béarn. *Fr.* JEW'S HARP.

Trompete. *Ger.* TRUMPET.

Trompetenzug. *Ger.* Trumpet stop in an organ.

Trompeter von Säkkingen. Victor E. Nessler's opéra comique in three acts and a prelude to book by Bunge, was first performed May 4, 1884, at the Leipsic Stadt Theatre. Werner Kirchoff, a Heidelberg student, is expelled with a number of friends because of

their mad pranks, and they join a body of troopers of whom Werner becomes trumpeter, and are sent to Säkkingen. Peasants on the eve of revolt against their master, Baron von Schoenau, insult Margaretha, the Baron's daughter, but she is saved by Werner, and gives him a rose. Her cousin, Countess Wildenstein, is struck by Werner's resemblance to her son, who had been stolen by the gypsies many years before. The Countess has been divorced from her husband, who, losing his second wife, desires to effect a reconciliation with her, and proposes Damian, his son by this second marriage, as the husband of Margaretha. Werner is made trumpeter to the Baron, but the Countess discovers him making love to Margaretha, and he is sent back to his troop. Then the castle is attacked by the peasantry, Damian, who has proved a poor lover, shows himself a coward, and the family are rescued by Werner, at the head of his comrades. A birthmark on his arm enables the Countess to identify him as her long lost son, and of course he becomes the bridegroom of Margaretha. The work has become widely known in an English version.

Trompette. *Fr.* Trumpet, trumpeter, or reed stop of an organ.

Trompette à Clefs. *Fr.* Keyed TRUMPET.

Trompette à Pistons. *Fr.* Valve TRUMPET.

Troop. March in quick time or the second beat of the drum as a marching signal.

Troparion. Office book of the Greek church containing the sequences or chants sung after the lessons.

Troubadour. A minstrel poet. In the days of chivalry King René of Provence led the fashion of cultivating the arts of poetry and music, an example followed by many of the highest nobility, and the troubadours were the minstrel knights of Southern Europe, who found their counterpart in the Minnesingers of Germany. The gentle arts fell into decay, however, and the Troubadours who had numbered princes and kings among their number, fell into disrepute, and finally ceased to exist.

Troutbeck (Rev. John) translated many libretti into English from German and Italian, published by Novello; was precentor at Manchester and minor canon of Westminster. B. Nov. 12, 1832, Blencowe, Cumberland; d. 1899, London.

Trouveur, Trouvere, Trouverre, or Rymour. A composer of Romants, Contes, Fabliaux, Chansons, and Lais. Those who composed Contes and Fabliaux were also called Contours, Conteurs, or Fabliers.

Trovatore. Giuseppe Verdi's four-act opera, to book by Cammarano, based on a tragedy by Vega, was first performed Jan. 19, 1853, Rome. The Paris cast, 1857, included: Il Conte di Luna, bar., Manrico; Mario, ten.; Ferrando, bass; An Old Zingaro, bass; Un Messo, ten.; Leonora, Mme. Frezzolini; sop.; Azucena, Mme. Borghi-Mamo, mez. sop.; Ines, sop. The first act opens with a midnight scene in di Luna's palace, at which Ferrando tells how the Count's younger brother had been bewitched by a gypsy, and how the gypsy had been burned at the stake, after which the gypsy's daughter and the Count's little brother had both disappeared. Then the scene shifts to the garden in which Leonora is confiding to her friend Ines her love for a handsome Troubadour. Di Luna, who loves Leonora, sings a serenade, and Leonora mistakes him for the Troubadour and embraces him. A moment later the Troubadour appears, Leonora explains, and the Count having challenged him to mortal combat, the men withdraw, and Leonora falls fainting with terror. The second act transpires in a ruined castle in which a party of gypsies are gathered about a fire, and where Azucena relates to Manrico the Troubadour, who has been wounded in the duel, practically the same tale which Ferrando had already narrated of the loss of the Count's little brother. The gypsy burned at the stake was Azucena's mother, and she confesses that she had herself seized the young count, and had meant to throw him into the flames, but had

destroyed her own child instead. Manrico exclaims, "Then I am not your son!" but the gypsy says she has been raving, denies the statement she had just made, and denounces Count di Luna, warning Manrico not to spare his life a second time. Then a messenger enters, informing Manrico that Leonora has entered a convent, and summoning him to battle against di Luna. The scene shifts to the convent. Di Luna desperately in love, has planned to abduct Leonora. As he is about to drag her away Manrico appears at the head of his followers and takes her to the castle of Castellar. The third act opens with the siege of this castle by Count di Luna. Azucena is arrested as a spy, and Ferrando recognizes her and charges her with having stolen the Count's little brother. Di Luna overjoyed on hearing Azucena call on her son Manrico to save her, determines to punish his rival and the gypsy at the same time. Again the scene shifts, this time to the castle. Leonora and Manrico are about to be married when Ruiz rushes in with the news that Azucena is to be burned, and Manrico hurries to attempt her rescue. The fourth act opens outside the tower, in which Manrico, who has been captured, is confined. Leonora and Ruiz enter as the bells are tolling Manrico's doom. Leonora swears to save him at any cost, and when the Count enters, after vainly begging her lover's life she offers herself in ransom for Manrico, and when the Count agrees to the Troubadour's release, takes poison, and then follows the Count. The next scene reveals the interior of the prison in which Azucena and Manrico are immured. Azucena has a vision of her mother's death, but finally falls asleep, watched over by Manrico. Leonora and the Count enter, but when Leonora offers her lover his freedom he curses her, and only realizes the strength of her love and fidelity when she falls dead at his feet. Then di Luna orders the execution of Manrico, and awakening Azucena drags her to the window, from which she may see the dead body of her supposed son. But the gypsy exclaims, "He was your brother! Thus thou art avenged, O mother mine!" The curtain falls. The principal numbers are: Act I. "Abbietta Zingara," Ferrando; "Tacea la notte placida," Ines; "Deserto sulla terra," Manrico; "Di geloso amor sprezzato," Manrico, Leonora, and di Luna. Act II. "Vedi le fosche," (Anvil Chorus); "Stride la vampa," Azucena; "Mal reggendo," Manrico; "Il balen del suo," di Luna. Act III. "Giovini poveri," Manrico; "Di quella pirra," Manrico. Act IV. "D'Amor sull' ali rose," Leonora; The Miserere; "Ah, che la morte ognora," Manrico; "Mira di acerbe," Leonora; "Si la stanchezza," Azucena and Manrico.

Troyens. Hector Berlioz's "lyric poem" to his own book was originally composed as one long opera, but afterwards arranged for two separate performances, the first part, three acts, being known as "La prise de Troie," and the second, five acts, as "Les Troyens à Carthage." The composer was not able to secure a hearing for the complete work, but the second opera, performed Nov. 4, 1863, at the Paris Théâtre Lyrique, proved a failure. A notable and the first complete performance of the whole work took place 1897 at Carlsruhe.

Troyera, von (Count Ferdinand) commissioned the Octet, Op. 166, composed by Schubert, 1824; was amateur clarinetist, and as such played at a concert of the Gesellschaft der Musikfreunde.

Troyte (Henry Arthur Dyke) composed two popular chants for the Anglican Church. B. May 3, 1811; d. June 19, 1857.

Trugschluss or Trugcadenz. *Ger.* Interrupted or deceptive cadence.

Truhn (Friedrich Hieronymus) composed the opera "Trilby" and popular songs; wrote on music. B. Oct. 14, 1811, Elbing; d. 1886, Berlin.

Trumbscheit. *Ger.* Marine trumpet or TRUMPET MARINE.

Trummel. *Ger.* TROMMEL.

Trump. Poetical name for trumpet.

Trumpet. Brass orchestral instrument consisting of an 8-foot small-bored cylindrical pipe, doubled on

itself, or rather curved in three lengths for the convenience of the player, and terminating in a bell. The open notes of the trumpet follow the harmonic series, but by means of crooks and slides all chromatic intervals are obtainable. The instrument is of prehistoric origin, and has been made in a great variety of shapes, but while giving a clearer and more resonant tone, has been largely abandoned for the less difficult cornet, except in the largest orchestras. The total length of tube of the orchestral trumpet, including mouthpiece and first crook, is 72 inches, which gives the key of F. Other crooks give E, E flat, D, and C. Crooks giving D flat, B, and B flat are more rarely employed.

Trumpet Marine, or **Tromba Marina** is a nearly obsolete one-stringed representative of the viol family, formerly much used in convents, and hence called in German "Nonnengeige" (Nun's fiddle). It is played with the bow, only the harmonic tones, which are rich and abundant, owing to the peculiar position of the bridge, and the heavy quality of the string, being used. The name may have been derived from a fancied resemblance to the speaking trumpet used on shipboard.

Tschaikowsky (Peter Ilyitch) composed a famous "Symphony Pathétique," B minor, No. 6, usually accepted as the greatest work in this form of any produced by the New Russian School; "1812, ouverture solenelle" for orchestra, notable for its broad and massive tonal effects, and accompanied in performance by the discharge of cannon; the opera "EUGEN ONEGIN"; in his works of every class was ultra-Slavonic in his choice of material, seeking vigorous and free expression, strongly defined rhythm, and bizarre effects with a general disregard of classic tradition; was among the most industrious and useful of teachers. At first a law student, then a civil service employee, it was not until he was 22 that Tschaikowsky took up the study of music seriously. Then he entered the St. Petersburg Conservatory, became the pupil of Anton Rubinstein for composition, and Zaremba, harmony and counterpoint, and four years later won the prize for composition with his cantata on Schiller's ode, "An die Freude" (the text of the Beethoven Choral Symphony). For twelve years, from 1866, he was professor of history and theory at the Moscow Conservatory, founded by Nicholas Rubinstein, and while serving in that capacity wrote text-books and made translations of others into Russian. From 1878 he devoted himself exclusively to composition, making his home in St. Petersburg, but visiting Italy, Switzerland, appearing at the London Philharmonic concerts of 1888 and 1889, and conducting his own composition in New York at the opening of Carnegie Hall. In 1893 he was made Dr. Mus. by Cambridge. His dramatic works include: "Voievode," Moscow, 1869, "Opritchnnyk," St. Petersburg, 1874; "Wakula the Smith," St. Petersburg, 1866; "Jevgenjie Onegin" ("Eugen Onégin"), St. Petersburg, 1879, Hamburg, 1892; "Pique Dame" (posth.), Vienna Opera, 1902; "Maid of Orleans," 1881; "Mazeppa," 1884; incidental music to the play "Snegourotska," and the ballets "Le Lac des Cygnes" ("Schwanensee"), "La Belle au Bois Dormant," 1890, and "Le Casse-Noisette," Op. 71. His symphonic poems, most of which were in the repertoire of the larger orchestras were "The Tempest," "Francesca da Rimini," "Manfred," "Roméo et Juliette" (fantasy overture), "Hamlet," "Fatum," and "Voievode" (symphonic ballad), while his occasional works include Coronation march for orchestra, Coronation cantata for soli, choir, and orchestra, and the Triumphal overture on the Danish national hymn. He composed six symphonies, four orchestral suites including "Mozartiana," three piano concertos, string quartets in D, F, E flat minor; a serenade for string orchestra, a sérénade melancholique for violin and orchestra, Op. 48, Marche Slav for orchestra, "L'Orage"; a 4-part vesper service, a 4-part Rus-

sian litany; many Russian songs, Kinderlieder, a violin concerto, the string sextet "Souvenir de Florence," and much piano music including "Souvenir de Hapsal," Op. 2; Valse Caprice, Romance, Valse Scherzo, Nocturne and Humoresque, sonata in G, 24 little pieces known collectively as "Album d'enfants," and 50 Russian folk-songs arranged for 4-hand piano. B. April 25, 1840, Wotkinsk, in the Government of Wiatka, Russia; d. of cholera, Nov. 6, 1893, St. Petersburg.

Tschirch (Hermann) played organ. B. 1808, Lichtenau, Silesia; d. 1829, Schmiedeberg. **Karl Adolf** wrote on music. B. 1815, Lichtenau; brother of HERMANN; d. 1875. Guben. **Friedrich Wilhelm** composed dramatic works; conducted. B. 1818, Lichtenau; brother of HERMANN; d. 1892, Gera. **Ernst Lebrecht** composed dramatic works and taught. B. 1819, Lichtenau; brother of HERMANN; d. 1854, Berlin. **Heinrich Julius** composed, and became royal music director. B. 1820, Lichtenau; brother of HERMANN; d. 1867, Hirschberg, Silesia. **Rudolf** composed and directed music. B. 1825, Lichtenau; brother of HERMANN; d. 1872, Berlin.

Tschudi. Original form of the name of the SHUDI family.

Tua (Maria Felicita "Teresina") played violin with notable success in concerts and recitals throughout Europe, and in 1887 toured America; pupil of Massart, Paris Conservatoire, where she won first prize for violin, 1880. B. May 22, 1867, Turin; retired after her marriage to Count Franchi-Verney della Valetta, 1891.

Tuba. Brass valve instruments forming the bass of the SAXHORNS or Bombardons. In Germany the Tuba in F is commonly played, but in Great Britain instruments in E flat and B flat are preferred.

Tuba. *L.* Trumpet or powerful reed stop in the organ.

Tuba major or Tuba mirabilis. 8-ft. high pressure reed ORGAN stop.

Tubbs (Frank Herbert) wrote books and essays on the voice; was choirmaster of various churches and founded a vocal institute in New York; pupil of Apthorp, Davis, and Wheeler, Boston; Garcia, Behnke, and Shakespeare, London, and San Giovanni and Lamperti, Italy. B. Nov. 16, 1853, Brighton, Mass.; add. New York.

Tubbs (James) made violin bows in London as successor to the business established by his grandfather and continued by his father.

Tubular Pneumatic Action lightens the touch of modern ORGANS.

Tucher, von (Baron Gottlieb) wrote on music. B. 1798, Nurnberg; d. 1877.

Tucker (Rev. William) composed the anthem "O give thanks," and other church music; sang Eng. Chapel Royal; priest, minor canon and precentor, Westminster Abbey, 1660.

Tuckerman (Dr. Samuel Parkman) composed services, the festival anthem "I was glad," carols, chants, part-songs, short anthems; edited "Cathedral chants," 1858, largely used by Protestant Episcopal choirs in the United States, two collections of hymn tunes and anthems and "Trinity Collection of Church Music," 1864, largely composed of the works of Dr. Edward Hodges and his own; played organ at Trinity Church, New York, in succession to Hodges; lectured on Church music; collected a notable library; was member of the Roman Academy of Sta. Cecilia; received his doctor's degree from Archbishop of Canterbury during a sojourn at English Cathedrals for purposes of study; pupil of Zeuner, Boston, and in early life organist of St. Paul's, that city. B. Feb. 17, 1819, Boston, Mass.; d. 1890, Newport.

Tucket. Flourish on the trumpet, said to be derived from the Italian TOCCATA or the Spanish tocar, as tocar trompeta, to sound a trumpet.

Tuczek (Vincenz Franz) composed the fairy opera "Dämona"; "Moses in Egypt," "Samson" and other oratorios; incidental music to the tragedy "Lanasse"; sang; was chapelmaster to the Duke of Courland, and later conducted at the Leopoldstadt Theatre, Vienna. B. about 1755, Prague; d. 1820, Pest.

Tuczek. Family name of a number of artists better known as DUSSEK.

Tudway (Dr. Thomas) became professor of music, Cambridge University, 1705, in succession to Dr. Staggins; composed the anthem "Thou O God, hast heard our desire" for his doctor's degree; made a valuable collection of cathedral services, and was made composer to Queen Anne, but lost his post owing to some bad puns which were construed to libel the authorities, and spent the latter part of his life in the service of various nobles; chorister in boyhood, Eng. Chapel Royal, then ten. at St. George's, Windsor, and organist at King's College. B. about 1650.

Tulou (Jean Louis) was the world's greatest flutist, preferring to play a five-key wooden instrument which he manufactured himself in opposition to the Boehm instruments; taught flute from 1829, Paris Conservatoire, where he had been prize pupil of Wünderlich; succeeded Wünderlich as solo flute at the Opéra, but nearly ruined his career by bon mots at the expense of the ministry; composed grand solos with orchestra and other flute music still valued. B. Sept. 12, 1786, Paris; d. July 23, 1865, Nantes.

Tuma (Franz) composed masses in D minor, E minor, and other church music in the style of Bach; played viol da gamba; sang ten.; became chapelmaster to Empress Elizabeth; pupil of Czernohorsky and Fux. B. 1704, Bohemia; d. 1774, Vienna.

Tunder (Franz) played organ at the Lübeck Marienkirche, where he preceded Buxtehude. B. 1614; d. 1667, Lübeck.

Tune. Melody or air; JUST INTONATION.

Tuning. Adjustment of an instrument to a recognized pitch. Most instruments in the orchestra are tuned from A, sounded by the oboe. The simplest tunings are those of the violin, viola, and 'cello, — fifths. Keyboard instruments in general require the services of an expert, who should be provided with chromatic tuning forks to enable him to "tune the groundwork," unless he be gifted with extraordinarily fine sense of pitch.

Tuning Fork. Two-pronged instrument of steel invented by John Shore, sergeant trumpeter to George I of England, which set in vibration makes a musical sound varying in pitch according to the thickness of the steel or the length or width apart of the prongs. The ordinary fork gives out a single note only, but one used in Germany has a slider on each prong which moved up and down alters the pitch.

Tuono. *It.* Body of tone or sound; a tune.

Tuono Ecclesiastico. *It.* Church MODE or ACCENT.

Turbae. *L.* Voice of the multitude or chorus part in Passion Music.

Turca. *It.* Turkish; **as alla,** in the Turkish style.

Turco in Italia. G. A. Rossini's opera, was first performed Aug. 14, 1814, at La Scala, Milan.

Turini (Francesco) composed church music; played organ Brescia Cathedral; pupil of his father, GREGORIO. B. 1590, Prague; d. 1656, Brescia. **Gregorio** composed 4-part Lieder in imitation of the villanelle; was cornetist to Emperor Rudolph II. B. Prague about 1560; d. about 1600.

Türk (Daniel Theophil) composed two symphonies, a cantata; wrote useful text-books for organ and clavier; pupil and friend of Hiller; cantor of St. Ulrich's; music director and professor Halle University. B. Aug. 10, 1756, Claussnitz; d. Aug. 26, 1813, Halle.

Turkish Music or JANITSCHARENMUSIK. Noisy music made solely by instruments of percussion, such as cymbals, gongs, triangles, and drums.

Turle (James) composed and edited church music and glees; taught with great success; played organ and was master of choristers, Westminster Abbey, in succession to Greatorex, 1831; chorister in boyhood, Wells Cathedral. B. Mar. 5, 1802, Somerton, Eng.; d. June 28, 1882. **Robert** played organ Armagh Cathedral; chorister Wells Cathedral with his brother

JAMES. B. Mar. 19, 1804; d. Mar. 26, 1877. **William Taunton** played organ English churches; visited America, 1811; chorister Wells Cathedral; cousin of JAMES. B. 1795, Taunton; d. Taunton.

Turley (Johann Tobias) built organs. B. 1773, Brandenburg; d. 1829.

Turn. Ornament or grace note in NOTATION.

Turner (Alfred Dudley) composed; played and taught piano. B. 1854, St. Albans, Me.; d. 1888.

Turner (Austin) composed and conducted. B. 1823, Bristol; settled in Australia, 1854.

Turner (Dr. William) composed church music; sang counter ten. Eng. Chapel Royal, where he had been chorister; vicar choral St. Paul's and lay vicar Westminster Abbey. B. 1651, Oxford; d. Jan. 13, 1740, London.

Turnhout, de (Gheert Jacques "Gerard") composed church music; was chapelmaster Antwerp Cathedral, later to the court of Spain. B. about 1520, Turnhout, Belgium; d. 1580, Madrid. **Jean**, son of "GERARD," was court chapelmaster at Brussels till 1595.

Turpin (Edmund Hart) composed the cantatas "Song of Faith," "Jerusalem," oratorios, masses, overtures, the symphony "The Monastery"; conducted; played organ St. Bride's from 1888; wrote for and edited musical publications; lectured; pupil of Hullah and Pauer. B. May 4, 1835, Nottingham; d. Oct. 25, 1907.

Turr. Burmese violin with three strings.

Turtshaninoff (Peter Ivanovitch) composed; played organ; taught. B. 1779, St. Petersburg; d. 1856.

Tutta. *It.* "All," the whole, as **forza**, the full power of force; **arco**, the whole length of the bow.

Tutte corde. *It.* Direction to play on all the strings instead of one, una corda.

Tutti. *It.* "All." Directs that every performer participate in the execution of the passage.

Tuyaux à Anche. *Fr.* Reed pipes.

Tuyaux à Bouche. *Fr.* Open pipes.

Tuyau d'Orgue. *Fr.* Organ pipe.

Twelfth. Interval of twelve diatonic degrees repeating the fifth; organ stop tuned twelve notes above the diapasons.

Tye (Dr. Christopher) composed much church music, including a setting of the first 14 Chapters of the Acts of the Apostles to his own metrical English version; chorister and gentleman, Eng. Chapel Royal; played organ Ely Cathedral. B. Westminster; d. 1572, Westminster.

Tylman (Susato) published music in Antwerp from 1543; was town musician prior to that date; composed part-songs; known also as Thieleman, Tilman, and Tielman.

Tympani. DRUMS.

Tympanon. *Fr.* DULCIMER.

Tyndall (John) wrote "Sound," 1867, dealing with acoustics and music; famous as a scientist. B. 1820, Leighlin Bridge, Ireland; d. 1893, Haslemere, Eng.

Tyro. Beginner in music or other sciences.

Tyrolienne. Folksong of the Tyrol; song accompanied with dancing; the earliest specimen in opera is Rossini's "Toi que l'oiseau," in third act of Guillaume Tell; songs in which the JODELN is freely used.

Tzetze. Abyssinian instrument similar to the guitar, formed of a long carved neck attached to a gourd. It has frets and one string, usually made of the tough fibre of a palm tree.

Ubaldus. HUCBALD.

Uber (Christian Benjamin) composed dramatic works. B. 1746, Breslau; d. 1812. **Friedrich Christian Hermann** composed and conducted opera; son and pupil of CHRISTIAN BENJAMIN. B. 1781, Breslau; d. 1822, Dresden. **Alexander** composed; played 'cello; conducted; pupil of his father CHRISTIAN BENJAMIN. B. 1783, Breslau; d. 1824, Carolath, Silesia.

Uberti (Giulio) taught Malibran, Grisi, and many others the art of declamation; wrote poetry and aided in the early struggles for the independence of Italy. B. 1805, Milan; committed suicide, 1876.

U. C. Abbreviation of UNA CORDA.

Ucellini (Don Marco) composed, and was conductor in Florence, 1673.

Uebelklang or **Uebellaut.** *Ger.* Discord, harsh music.

Uebereinstimmung. *Ger.* Consonance, harmony.

Uebergang. *Ger.* Passage, transition.

Uebermässig. *Ger.* Augmented.

Uebung. *Ger.* Exercise.

Ugab, Huggab, Agub. *Heb.* First wind instrument mentioned in the Bible, given as organ in the authorized edition, Gen. iv., 21. Sometimes translated in the Septuagint by cithara, psalm, and organ. In its earliest form it was probably PAN-PIPES or a syrinx, but grew into a more important instrument. Possibly it was used in Psalm CI, in a poetical sense, as meaning all wind instruments, just as minnim is of all string instruments: "Praise him upon the strings, (minnim) and pipe, (ugab)."

Ugalde (Delphine Beaucé) sang sop. in opera, debut, 1848, as "Angela" in "Le Domino Noir," Paris Opéra Comique; taught vocal; managed Bouffes Parisiens for a time with her second husband, Varcollier. B. Dec. 3, 1829, Paris; d. Paris.

Ugbaldus. HUCBALD.

Ugolini (Vincenzo) composed church music; taught, and was himself pupil of Nanini; Maestro at St. Peter's, Rome, 1620-26. B. about 1570, Perugia; d. 1638, Perugia.

Ugolino (Fra Biagio) wrote a work on music published 1744; Venetian monk.

Uguale. *It.* Equal, similar, as **Canone a tre voci,** canon for three equal voices.

Ugualmente. *It.* Equally, similarly.

Uhl (Edmund) composed a romance for violin with orchestra, songs; wrote criticism; played organ at the Synagogue and taught Freudenberg Conservatory, Wiesbaden; pupil the Leipsic Conservatory, where he won the Helbig piano prize, 1878. B. Oct. 25, 1853, Prague; add. Wiesbaden.

Uhlig (Theodore) wrote on theory; composed; played violin. B. 1822, Wurzen, Saxony; d. 1853, Dresden.

Ulibisheff or **Ulibichew.** OULIBICHEFF.

Ulrich (Hugo) composed symphonies, one in B minor, 1852, which was played throughout Germany, and the Symphonie Triomphale, which won a $250 prize, Brussels Academy, 1853, one in G, the opera "Bertrand de Born," two overtures, a string quartet, sonata for 'cello, piano music; pupil of the Breslau Convict and later of Dehn. B. Oppeln, Silesia, Nov. 26, 1827; d. Mar. 23, 1872.

Umana, Umano. *It.* "Human," as **voce,** the human voice.

Umbreit (Karl Gottlieb) composed, and played organ, touring as virtuoso. B. 1763, near Gotha; d. 1829.

Umfang. *Ger.* Compass, scope, as **der stimme,** the compass of the voice.

Umkehrung. *Ger.* INVERSION.

Umlauf (Ignaz) composed "Bergknappen," the first singspiel produced at the Vienna Burgtheatre, 1778, "Das Irrlicht," and many other once popular comic operas; deputy chapelmaster to Salieri at the Vienna court theatre. B. 1756, Vienna; d. June 8, 1796, Vienna. **Michael** conducted the concerts at which Beethoven could only assist after he had become deaf; composed the comic opera "Der Grenadier," Kärnthnerthor Theater, Vienna, 1812; sonatas and other piano works; pupil of his father IGNAZ. B. 1781, Vienna; d. June 20, 1842, Baden, near Vienna.

Umlauft (Paul) composed a "Mittelhochdeutsches Liederspiel," the dramatic poem with orchestra, "Agandecca," 1892; the one-act opera "Evanthia," Duke of Coburg-Gotha prize, 1893; Mozart Scholar at Leipsic Conservatory. B. Oct. 27, 1853, Meissen; add. Berlin.

Un, Una, Uno. *It.* "One," as **corda,** one string; **volta,** once.

Un Anno ed un Giorno. Sir Julius Benedict's one-act opera was first performed, 1836, at the Naples Teatro Fondo.

Unca. *L.* Quaver. Eighth note in musical NOTATION.

Uncoupled. Direction in ORGAN music that the manual or pedal is to be detached from the row to which it was coupled.

Unda Maris. "Wave of the sea." "VOX ANGELICA," organ stop, so called because of its wavy undulating tone.

Undecima. *L.* Eleventh.

Undecimole. Group of eleven notes to be played in the time of eight of the same kind.

Undersong. Chorus or burden of a song.

Undertones. Term in ACOUSTICS for the low harmonics.

Undulazione. *It.* Tremulous sound produced upon the violin by the vibratory pressure of the finger upon the strings.

Unequal Temperament. TEMPERAMENT in which certain keys are made nearly true to the greater imperfection of more distant keys.

Unequal Voices. Voices of mixed qualities such as those of men and women in chorus.

Unessentials. Passing, auxiliary or ornamental notes not absolutely necessary to the harmony.

Unger (Caroline) sang sop. in opera, debut at Vienna in "Cosi fan tutte," 1821, appearing at the first performance of Beethoven's Ninth Symphony and Mass in D, afterwards in Italy under Barbaja, with great success, being known as "Ungher"; pupil of Aloysia Lange and Vogl. B. Oct. 28, 1805, near Pest; d. Mar. 23, 1877, at her villa near Florence.

Ungerader Takt. *Ger.* Triple time.

Unharmonischer Querstand. *Ger.* FALSE RELATION.

Unison. Homophonous, or having the same number of vibrations; music in octaves for mixed voices or instruments.

Unisoni. *It.* Unisons; two or more parts playing or singing in unison or at the octave according to the character of the instrument or voice.

Unisono. *It.* In unison or in octaves.

Unisonous. In unison or in octaves.

Unisonus. *L.* In unison or in octaves.

Unitamente. *It.* Unitedly, together.

Uno a Uno. *It.* "One by one," severally.

Un peu plus lent. *Fr.* "A little slower."

Un Pochettino or **Un Pochino.** *It.* Little, very little, as **più mosso,** a very little more lively.

Un poco. *It.* A little, as **allegro,** rather quick; **più,** a little more, **ritenuto,** slightly retarded.

Unterbass. *Ger.* DOUBLEBASS.

Unterdominant. *Ger.* SUBDOMINANT, as **Akkord,** chord of the subdominant.

Unterhalbton. *Ger.* LEADING NOTE.

Unterleitton. *Ger.* Dominant seventh.

Untersatz. *Ger.* Sub-bass.

Unterstimme. *Ger.* Under-part.

Upbeat. Unaccented beat; one where the conductor's hand is raised.

Up Bow. Up stroke of the bow, usually producing a less powerful tone than down BOWING.

Upham (J. Baxter, M. D.) was president of the Boston Music Hall Association, 1855–84; president of the Handel and Haydn Society, 1860–70; chairman of the committee on music of the Boston public schools, 1857–72, and instrumental in the erection of the great Walcker organ in Music Hall.

Uppatura. *Med. L.* Song of a profane character, forbidden to be sung in church.

Upton (George Putnam) wrote the life of Theodore Thomas, with whom he was long intimately associated; "Standard Symphonies," "Standard Operas," "Standard Oratorios," all excellent works of their class; "Musical Memories," 1908; founded and was first president of the Chicago Apollo Club, 1872; wrote music criticism for the Chicago "Tribune" from 1861, and later contributed editorials to that newspaper; aided materially in the foundation of

the Chicago Symphony orchestra; was graduated from Brown University, 1854, and shortly afterwards settled in Chicago. B. Oct. 25, 1835, Boston, Mass.; add. Chicago.

Urbani. VALENTINI.

Urban (Christian) wrote on music; conducted; composed. B. 1778, Elbing.

Urban (Heinrich) composed the symphony "Frühling," the overtures "Fiesco," "Scheherazade," "Zu einem Festnachtspiel"; taught theory and violin Kullak Academy from 1881; pupil of Ries, Laub, Hellmann. B. Aug. 27, 1837, Berlin; d. Nov. 24, 1901, Berlin. **Friedrich Julius** wrote vocal methods; composed songs; taught vocal, Berlin; pupil of Ries, Hellmann, Grell, Elsner, and Mantius, and in boyhood, solo sop. at the Domchor; brother of HEINRICH. B. Dec. 23, 1838, Berlin; add. Berlin.

Urfey, d' (Thomas). D'URFEY.

Urhan (Chrétien) composed two string quartets, a romance on two notes, much chamber music; played all bow instruments; was noted as violinist and played viol d'amour so well that Meyerbeer composed a passage for that instrument in the "Huguenots"; played violin at the Paris Opéra 30 years, from 1816, without ever looking at the stage. B. Feb. 16, 1790, near Aix-la-Chapelle; d. Nov. 2, 1845, Belleville, near Paris.

Urh-Heen. Chinese violin.

Urich (L.) composed the operas "Der Lootse," "Hermann und Dorothea," "Le Carillon," Berlin, 1902; pupil of Gounod. B. Alsace.

Urio (Francesco Antonio) composed a famous Te Deum for voices and orchestra from which Handel borrowed 10 numbers for his "Dettingen Te Deum," six for "Saul," one for "Israel in Egypt," and one for his "L'Allegro." Besides this work, Urio, who was a Minorite monk, and chapelmaster of churches in Milan and Venice, composed motets for two, three, and four voices, with or without violin, "salmi concertanti" for three voices with violin, the oratorios "Sansone," 1701, and "Maddalena Convertita," 1706, and much other music. Dr. Chrysander edited the famous Te Deum which was published in 1871.

Urquhart (Thomas) made violins in London, 1675.

Urso (Camilla) played violin with distinction in all parts of the world, debut in America at 10, then becoming a pupil of Massart, Paris, and resuming her concert-work after several years of study; pupil at first of her father, who played flute and organ. B. 1842, Nantes, France; m. Frederic Lueres; d. Jan. 20, 1902, New York.

Urspruch (Anton) composed a symphony, piano sonata, the opera "Der Sturm," based on Shakespeare's "Tempest"; the comic opera "Das Unmöglichste von Allem" to his own book, Carlsruhe, 1897; taught, Hoch and Raff conservatories; pupil of Lachner, Wallenstein, Raff and Liszt. B. Feb. 17, 1850, Frankfort on Main; add. Berlin.

Ut. The note C; the first of the Guidonian syllables.

Ut Bémol. *Fr.* C flat.

Ut Dièse. *Fr.* C sharp.

Ut Dièse Mineur. *Fr.* C sharp minor.

Utenthal (Alexander) composed and conducted; name also spelled Uutendal. B. Flanders; d. May 8, 1581, Innspruck.

Ut Queant Laxis are the first words of the Latin hymn for the feast of St. John the Baptist, from which Guido d'Arezzo chose the six syllables used in solmisation and developed the Harmonic Hand. Guido in writing to Brother Michael, 1025, explains that he has used these syllables to advantage in teaching children, applying them to the Hexachordon naturale in such a way that each syllable represented a given pitch, Ut being movable, in fact, precisely as is Do in the modern Tonic Sol Fa systems. To give the hymn in such a way as to show the origin of Guido's mnemonic idea, it need only be printed with the first syllable of each line in black type: **Ut** queant laxis, **Re**sonare fibris, **Mi**ra gestorum, **Fa**muli tuorum, **Sol**ve polluti, **La**bii reatum, Sancte Ioannes. Guido had contented himself with combining the Greek Tetrachords, and

it was not thought necessary to add a seventh syllable Si until the beginning of the 17th Century, and then it was formed by combining the initial letters of the Baptist's name.

Utriculariae. *L.* BAGPIPE.

Ut Supra. *L.* As above, as before, as **Gloria Patri**, Gloria as before.

V. Abbreviation of verte, violino, violini, voce, voci, volta, volti, etc.

Va. Abbreviation of VIOLA.

Va. *It.* "Go on," as **Crescendo**, go on increasing the power, **Rallentando**, go on dragging the time.

Vaccaj (Niccolo) composed "Giulietta e Romeo," Naples, 1825, "Marco Visconti," "Giovanna Grey," "Virginia," and 16 other operas, a method, much church music; was director and chief teacher of composition, Milan Conservatory, 1838–44; pupil of Jannaconi and Paisiello. B. Mar. 15, 1790, Tolentino; d. Aug. 5, 1848, Pesaro.

Vacillando. *It.* Wavering and uncertain about the time or tone.

Vaet (Jacques) composed an 8-part Te Deum, 5-part Miserere, 25 motets, and much other church and occasional music while serving the court at Vienna, where he was composer from 1520, and chapelmaster from 1564. B. Flanders; d. Jan. 8, 1567, Vienna.

Vago. *It.* With a vague, indefinite expression.

Vaisseau-Fantome. Pierre Louis Philippe Dietsch's two-act opera to the libretto of "Fliegende Holländer," which he purchased from Richard Wagner, was first performed Nov. 9, 1842, at the Paris Opéra.

Valce. *It.* WALTZ.

Valentini (Giovanni) played organ and composed; Italy, 17th century.

Valentini (Giuseppe) played violin and composed. B. about 1690, Florence.

Valentini (Pietro Francesco) composed a canon on a line "Illos tuos" from the Salve Regina which Kircher said could be sung more than 3000 different ways; and the canon "Nel nodo di Salomo," also capable of almost infinite treatment; pupil of Nanini. D. 1654, Rome.

Valentini (Valentino Urbani) composed the opera "Il Trionfo d'Amore," London, 1708, which was actually sung in English by a cast including himself, The Baroness, Margherita de l'Epine, Leveridge, and Mrs. Tofts; sang con. with distinguished success, 1707 to 1714. B. Italy.

Valentino (Henri Justin Armand Joseph) conducted at the Paris Opéra from 1818; was honorary royal chapelmaster; became chief conductor, Opéra Comique, 1831, resigned five years later and founded the Concerts Valentino at which he produced classical programmes at popular prices. B. Oct. 14, 1787, Lille; d. Jan. 28, 1865, Versailles.

Valeriano (Cavaliere Pellegrini) sang con. rôles, London Opera, 1712–13; prior to that was musico at the court of the Elector Palatine.

Valeur. *Fr.* Value, worth, or length of a note.

Valleria (Alwina Lohmann) sang sop. with success in oratorio and opera, debut as "Linda di Chamouni," St. Petersburg, 1871, later as "Inez," "Susanna," "Michaela," etc., Covent Garden and Carl Rosa company; range b flat to d'''; pupil of the Royal Academy of Music and of Arditi. B. Oct. 12, 1848, Baltimore, Md.; m. R. H. P. Hutchinson, of Husband's Bosworth, Eng., Aug. 23, 1877, and retired.

Vallotti (P. Francesco Antonio) wrote "Della Scienza teorica e pratica della moderna musica," Padua, 1779; composed a Requiem for Tartini; was organist and chapelmaster of St. Antony's, Padua. B. June 11, 1679, Vercelli; d. Jan. 16, 1780, Padua.

Valore. *It.* Value, worth, and length of a note.

Valse. *Fr.* WALTZ.

Valse à Deux Temps. *Fr.* Waltz now often danced in which two steps are made to each measure of three beats.

Valves are crooks permanently attached to horns, trumpets, and other wind instruments controlled either by piston or rotary action, by which the length of the tube may be increased

so as to complete the scale, to transpose the key, or to enable the player to obtain correct intonation. The first valve usually lowers the tone by a whole tone, the second valve by a semitone, the third valve by a tone and a half, and when there is a fourth valve, as in some instruments of deep pitch, by two tones and a half.

Vamp. To improvise an accompaniment.

Vampyr. Heinrich Marschner's four-act opera, to book by Haser, was first performed Mar. 28, 1828, at Leipsic.

Van Bree (Johann Bernard) composed masses, cantatas; was conductor the Amsterdam Felix Meritis Society and other concerts; played violin; pupil of his father. B. 1801, Amsterdam; d. Feb. 14, 1857.

Van Cleve (John Smith) composed, lectured, wrote criticisms, taught, and played piano, though handicapped by blindness from early manhood; attached to the College of Music and the Conservatory of Music in Cincinnati, and was resident of Chicago for a time; pupil of Nothnagel, W. Steinbrecher, Lang, and Apthorp. B. Oct. 30, 1851, Maysville, Ky.; add. Cincinnati, O.

Van den Eeden (Gilles) sang and played organ at the court of the Elector of Cologne, where he was Beethoven's first teacher. D. 1782. **Heinrich** was musician to the Elector of Cologne in 1695, and the father or uncle of GILLES.

Vanderlinden (C.) composed two operas, overtures; conducted National Guard band and Dordrecht Philharmonic Society; pupil of Böhme and Kwast. B. 1839, Dordrecht.

Vander Straeten (Edmond) wrote "La Musique aux Pays-Bas," 7 vols., and other highly valuable historical and archæological works; was associated with Fétis 14 years as secretary at the Brussels Conservatory, and served the Belgian government on scientific missions; composed the opera "Le Proscrit," 1849; in early life law student at Alost and Ghent University. B. Dec. 3, 1826, Oudenaarden, Flanders; d. 1895, Brussels.

Van der Stucken (Frank Valentin) conducted the Cincinnati May Festivals in succession to Theodore Thomas, and from 1895 until disbanded, the Cincinnati Symphony Orchestra; was dean of the Cincinnati College of Music; composed the opera "Vlasca," Paris, 1883; the symphonic prologue "William Ratcliff," Cincinnati, 1899, "Pagina d'amore," for soli, chorus, and orchestra, a Festival March, "Pax Triumphans," Antwerp, 1902, songs. Of Belgo-German ancestry, though born in America, he was taken to Antwerp at eight, studied with Benoit, later with Reinecke, Sänger, and Grieg, and with Liszt in Weimar; was conductor Breslau City Theatre, 1881–82; and of the New York Arion, 1884–95. B. Oct. 15, 1858, Fredericksburg, Texas; add. Cincinnati, O.

Van Duyse (Florimond) composed the ode-symphonie "De Nacht," seven operas produced at Ghent and Antwerp; pupil of Ghent Conservatory, where he won first prize, 1873, with his cantata "Torquato Tasso's Dood." B. Aug. 4, 1853, Ghent; add. Ghent.

Van Dyck (Ernest Marie Hubert) sang ten. in opera with especial success in Wagnerian rôles, debut as "Lohengrin," Paris, 1887, at Bayreuth as "Parsifal," 1892, and from 1888 at the Vienna court opera, Covent Garden, London, and Metropolitan Opera House, New York. In early life law student and then a journalist in Paris, he became pupil of St. Yves. B. April 2, 1861, Antwerp; add. Paris.

Vanini-Boschi (Francesca) sang con. in London operas under Handel with her husband, Giuseppe Boschi, who possessed a noble bass voice.

Vanneo (Stephano) wrote on theory; became monk. B. 1493, Recanati, Ancona.

Van Os (Albert "the Great") was the first organ builder of record, having erected that of St. Nicholas Church, Utrecht, 1120; priest and theologian.

Van Rooy. ROOY.

Van Westerhout (Niccolo) composed dramatic works. B. 1862, Mola di Bari; d. 1898, Naples.

Variamente. *It.* In a varied manner.

Variations. The repetition of a theme or musical phrase with such variety as may be obtained by the introduction of new figures in counterpoint, the use of grace notes and other florid treatment, or the transposition of the theme or harmonies to another key. Legitimate use of variations is as effective in bringing out the full beauty of a passage in music as the repetition of an idea clothed in different language which is the basis of Hebrew poetry. Its abuse in either music or poetry is intolerably monotonous. But as thorough knowledge and skill in the construction of variations is essential to the working out of FORM, it is not surprising to find that Bach, Haydn, Mozart, Beethoven, and practically all the great composers of more recent times, have delighted to produce such works.

Variato. *It.* Varied, changed, altered, with variations.

Varié. *Fr.* VARIATO.

Varney (Pierre Joseph Alphonse) composed operettas and conducted. B. 1811, Paris; d. 1879. **Louis** composed comic operas, revues, and other light musical works for the Paris stage, numbering more than 30 from 1876. Son and pupil of P. J. A.; add. Paris.

Vasseur (Leon Felix August Joseph) composed masses, many light dramatic works; played organ, Versailles; conducted Concerts de Paris and at the Folies-Bergères; pupil the École Niedermeyer. B. May 28, 1844, Pas de Calais; add. Paris.

Vaucorbeil (August Emanuel) composed the comic opera "La Bataille d'Amour," 1863; chamber music, "Simple Chanson," and other songs; became Inspecteur des Beaux Arts, 1878; and then managed the Paris Opéra, where his administration was chiefly distinguished by parsimony. B. Dec. 15, 1821, Rouen; d. Nov. 2, 1884.

Vaudeville. *Fr.* Originally applied to a country song similar to those written by Oliver Basselin of the valleys of Vaux de Vire in Normandy in the 15th century. Of a satirical nature, these songs had for their subjects love, drinking, and passing events, and they became very popular, spreading all over France under the name of Lais des Vaux de Vire. Their eccentric character lived after their history was forgotten, and plays with songs of this description interpolated came to be called Vaudevilles and sometimes Virelais, the songs forming an integral portion of the plot or subject. In the United States the term is loosely applied to what were formerly called "variety shows," entertainments similar to those given in English "Music halls."

Vaughan (Thomas) sang ten. English concerts and oratorio; pupil of Beckwith while chorister at Norwich Cathedral, later sang Eng. Chapel Royal, and became vicar choral of St. Paul's, and lay vicar Westminster Abbey. B. 1782, Norwich; d. Jan. 9, 1843, Birmingham.

Vauxhall Gardens, originally known as Spring Garden, London, contained a theatre at which performances of light operas and ballets were given, as well as concerts, and a rotunda which was used for concerts when the weather was bad. The name was derived from that of Jane Vaux, an early proprietor, and the Gardens first became a popular resort in 1661. Fireworks, tight-rope walking, and other familiar circus attractions, in addition to the concerts, maintained the popularity of the resort until 1859, by which time it had become thoroughly disreputable, and was sold off in building lots. Handel's music in celebration of the peace of Aix-la-Chapelle was performed there as a "public rehearsal," April 21, 1749, before an audience of 12,000 people.

Vavrinecz (Mauritius) composed the one-act opera "Rosamunda," Frankfort-am-Main, 1895, the four-act opera "Ratcliff," Prague, 1895; five masses, an oratorio, a symphony; was chapelmaster Pest Cathedral; pupil of Volkmann and Pest Conservatory. B. July 18, 1858, Czegled, Hungary; add. Pest.

Vecchi or Vecchii (Orazio) composed "Amfiparnasso," which consisted of a series of 5-part madrigals sung to action in pantomime although the players sometimes joined with the chorus, Modena, 1595, and which he called "commedia harmonica," a term which may be rendered "musical comedy." Pupil of Padre Salvatore Essenga, Vecchi himself took orders, and was archdeacon of Corregio, and from 1596 chapelmaster of the Modena Cathedral and to the Duke. His other works, church music, and madrigals are in the Venetian style. B. about 1551, Modena; d. Feb. 19, 1605.

Veemente. *It.* Forcible, vehement.

Veemenza, con. *It.* With force or vehemence.

Veiled Prophet of Khorassan. Sir C. V. Stanford's three-act opera, to book by Squire based on Moore's poem, was first performed Feb. 6, 1881, at the Hanover court theatre as "Der verschleierte Prophet."

Velato, Velata. *It.* Veiled, as **Voce,** voice, the tone of which is not clear.

Vellutata, Vellutato. *It.* In a soft, velvety manner.

Velluti (Giovanni Battista) sang sop. in opera with great distinction, debut at 20 at Forli, and in 1807 appearing in Niccolini's "Trajano" with such success that he was at once acclaimed the greatest singer of his time, and repeating this triumph at the San Carlo, Naples, the Scala, Milan, and in Vienna, where verses were written in his honour, a medal struck, and he was crowned; was the last of the celebrated Italian castrati singers. In 1825 he received $3000 for a few appearances at the London Opera, and the following season $14,000, although his voice was nearly gone. He was likewise an able conductor; pupil of Calpi. B. 1781, Monterone, Ancona; d. 1861.

Veloce. *It.* Rapid, swift.

Velocissimamente. *It.* Very swiftly.

Velocissimente. *It.* Swiftly.

Velocita, con. *It.* With swiftness, rapidity.

Velocity of Sound. ACOUSTICS teaches that this varies with the temperature and density of the medium.

Venice was the seat of a Royal Conservatory of Music which taught the art in all branches, and which is the legitimate successor of the Conservatorii known as the Pietà, the Mendicanti, the Ospedaletto and the Incurabili, all originally charitable organizations, where children, and especially girls, might be trained in music, and from which, at a suitable age, they were dowered by the state, either for marriage or the religious life. Performances of sacred works by the pupils of these great schools were highly admired by contemporary musicians from all parts of the world. From the first half of the 16th century, when WILLAERT became chapelmaster of **San Marco Cathedral,** and founded what became known as the Venetian school, the influence of Venice in art was of extreme importance. There, too, was the home of MONTEVERDE from whom the modern science of harmony dates its beginnings. There, in 1637, was opened the first Opera House, to which the general public might obtain admission, known as the Teatro di San Cassiano, for which Monteverde composed his new opera "L'Adone," 1640. It is worth while to record that the men who risked their fortunes in this first lyric theatre were the theorbist, Benedetto Ferrari, and the composer, Manelli da Tivoli. So well did their project succeed that by the beginning of 1700, 11 opera houses had been erected in Venice alone. Of the modern opera houses in Venice the most celebrated have been La Fenice and the San Mose.

Veni Creator Spiritus is the hymn provided in the Roman Breviary for the Feast of the Pentecost at Vespers, and is likewise sung at ordinations, and on other solemn occasions. Tradition makes Charlemagne its author. The most celebrated of the polyphonic settings is that of Palestrina. Bishop Cosyn wrote the version used in the Anglican Church.

Venite Exultemus Domino. The opening words of the Vulgate version of Psalm 95. In the Anglican Church

this psalm is sung at Morning Prayer.

Ventadour Theatre, Paris, was opened to the public, 1640, and was used for opéra comique from 1829 to 1832, when the company, which previously had been domiciled in the Salle Feydeau, removed to the Théâtre des Nouveautés. For a time the house was used for the Italian Opera, and then, after many vicissitudes, became a fashionable house for concerts and a new Italian company. Rossini's Stabat Mater, 1842, Verdi's "Aïda," and Requiem, 1876, were among the notable works which had their first Parisian performance in this house. The old Theatre Ventadour passed out of existence, 1879.

Ventil. *Ger.* VALVE enabling the brass tubes of the METAL WIND INSTRUMENTS to sound the semitones and tones between the natural open harmonics; mechanical device on the ORGAN which cuts off the wind from a particular sound-board.

Ventile. *It.* VENTIL.

Venturelli (Vincenzo) composed dramatic works, and wrote on music. B. 1851, Mantua; committed suicide, 1895.

Venusto. *It.* Graceful, fine, and beautiful.

Venzano (Luigi) composed an opera, popular songs; played 'cello; taught. B. about 1814, Genoa; d. 1878.

Veracini (Antonio) composed three sets of violin sonatas; played violin, Florence, 17th century. **Francesco Maria** composed "Adriano," 1735, and other operas, 24 sonatas for violin; much chamber music; played violin, ranking as the foremost of his day, and inspiring Tartini to renewed technical study; nephew and pupil of ANTONIO. B. 1685, Florence, and hence called "Il Fiorentino"; d. 1750, Pisa.

Veränderungen. *Ger.* VARIATIONS; arrangement by which "stops" on a harpsichord were moved in and out.

Verbindung. *Ger.* Union, connection, combination, binding.

Verdelot (Philippe) composed madrigals and church music; sang at San Marco's, Venice. B. Flanders; d. about 1567.

Verdi (Giuseppe) composed the operas "ERNANI," "RIGOLETTO," "TRAVIATA," "TROVATORE," "BALLO IN MASCHERA," "AIDA," "OTELLO," "FALSTAFF," a splendid Requiem for Manzoni, two symphonies, six concertos for piano, an "Inno delle Nazioni" for the opening of the London Exposition, 1862, and numerous dramatic works besides those named, all of which combined to rank him as one of the world's greatest composers. Son of an innkeeper and grocer at Roncole, a hamlet near Busseto, in what was formerly the Duchy of Parma, his fondness for music was so conspicuous in childhood that his parents, though very poor, managed to get him a little spinet when he was seven years old, and procured him lessons from Baistrocchi, the organist of the Roncole church. In a year the child had learned as much as his teacher could impart, and at 10 became his successor as organist. Two years later he had the good fortune to arouse the admiration of Barezzi, his father's friend and patron in business, and a wealthy merchant of Busseto. Barezzi was president of the local Philharmonic Society, a keen amateur, and, having taken young Verdi into his business, soon placed him for further instruction with Provesi, who was at once conductor of the Philharmonic and organist of the Busseto church. At 16 he had the admiration and friendship of all Busseto. The local Monte di Pietà awarded him a stipend of $120 for two years, while Barezzi provided the means for lessons, and the young musician was shipped off to Milan. Basili, then director of the great conservatory, refused him a scholarship on the ground that he lacked talent, unable to foresee that the institution over which he presided would one day proudly adopt as its name Reale Conservatorio di "Giuseppe Verdi" di Milano, but Lavigna, cembalist of La Scala accepted him as a pupil, and the boy studied industriously under that master for the next two years. In 1833 Verdi re-

turned to succeed his former teacher, Provesi, as church organist and conductor of the Philharmonic Society. Provesi's death, however, proved the occasion of a series of feuds in the little town, for the church wardens chose G. Ferrari as organist in preference to Verdi, and the Philharmonic Society thereupon withdrew from assisting at the church services, and removed its library and archives by force. The wardens finally obtained a decree abolishing the Philharmonic Society, but the Verdi faction remained as strong as ever. The young composer married Barezzi's eldest daughter in 1836, and then removed to Milan, taking with him his first opera "Oberto Conte di S. Bonifacio." His master, Lavigna, had interested him in a local singing society which was preparing to give "The Creation." From a volunteer cembalist, Verdi became conductor of this organization, and a performance given before the Archduke Ranieri and his court, won him immediate recognition among the Milanese musicians, and brought him the commission to compose this opera, which he worked on during his sojourn at Busseto. The opera was finally produced at La Scala, 1839, with fair success, and then the impresario, Merelli, engaged him as composer. Verdi was to compose an opera every eight months, and he was to receive $800 for each, and half the income from the copyright. The first of these works was a comic opera, "Un Giorno di Regno." It had to be composed during the months when Verdi was overwhelmed with grief at the death of his wife and two children. Naturally it proved a failure. Verdi resolved to write no more, and asked Merelli to release him from his contract. Merelli wisely agreed to let him do as he pleased, and then, some weeks later, gave him Solera's libretto for "Nabucco" (Nebuchadnezzer) to read for amusement. As the impresario had doubtless foreseen, Verdi could not resist the creative instinct, and on Mar. 9, 1842, this opera was performed with complete success, and with it, as Verdi was accustomed to say, his career as a composer may rightly be said to have begun. "I Lombardi alla prima Crociata," Feb. 11, 1843, La Scala, proved a still greater success, and marked the beginning of Verdi's unintentional association with the political agitations which were soon to convulse Italy. The Milanese detested the Austrian rule, and were quick to detect a passage which could be construed as against the government. Verdi was not a politician, nor was he inclined to any kind of activity aside from music other than that of a country gentleman, but there was a certain significance in the conspiracy in "Ernani" and in the character of Francis I, as depicted in "Le roi s'amuse" (which he was forced to alter to "Rigoletto"). Still later, the Neapolitan authorities forbade the use of the title "Gustavo III" for the opera now known as "Ballo in Maschera," and he was compelled to substitute "Richard, Governor of Boston," for the King, even when the work was produced at Rome. These things aroused apprehensions in the authorities which later events fully justified. Naples set the example of shouting "Viva Verdi," which might be understood to mean "viva Vittorio Emmanuele Re Di Italia," and later, when Verdi was elected as a deputy to the Italian Parliament, was made Senator and Marchese di Busseto, these incidents of the stirring epoch preceding the unification of Italy were doubtless taken into consideration. To return to the chronological order of events in the master's life, he was married in 1842 to Giuseppina Strepponi, who had created the chief rôle in "Nabucco." In 1844 "Ernani" was given at La Fenice, Venice, where it created immense enthusiasm, and was produced at 15 other opera houses within the next nine months. "I duo Foscari" and "Giovanna d'Arco," produced respectively at the Argentina, Rome, and at La Scala, were not highly successful. "Attila," Mar. 17, 1846, La Scala, had a vogue partly due the opportunity again afforded for a demonstration against Austria,

but "Macbeth," owing to the omission of a good tenor part, failed to please when given a year later at La Pergola, Florence. "I Masnadieri," to book based on Schiller's "Robbers," was composed for and performed at Her Majesty's London, July 22, 1847, and, while not highly successful, led to an invitation to Verdi to settle in London as a conductor. His Italian contracts made it impossible for him to accept this engagement. His next work, "Il Corsaro," was produced at Trieste, Oct. 26, 1848, and "La Battaglia di Legnano" at Rome, Jan. 27, 1849. Neither were successful. "Luisa Miller," Dec. 8, 1849, still holds its own in Italy, but it was Verdi's last work in the then accepted Italian style. "Stiffelio," Trieste, 1850 ("Guglielmo Welingrode"), and later known as "Aroldo," was a complete failure, but Verdi, who had just taken possession of his villa Sant' Agata, near Busseto, was now entering upon his most useful period. The first opera composed at Sant' Agata was "Rigoletto." Piave prepared the libretto based on Hugo's "Le roi s'amuse," and it was proposed that the opera should bear the same title. The Austrian police objected, and negotiations finally ended when the government agreed that, with certain changes, the work might be produced with a Duke in the chief rôle instead of a King. Verdi completed this score in 40 days, and it was performed Mar. 11, 1851, at Venice. Its popularity was immediate and still continues. "Trovatore," Apollo Theatre, Rome, Jan. 19, 1853, was likewise an immediate success, but the excessively fat Mme. Donatelli completely ruined "Traviata" when given at La Fenice, Venice, Mar. 6 of the same year. The following works are now of interest chiefly as indicating the gradual change in methods of dramatic treatment, which culminated in "Aïda": "I Vespri Siciliani," Paris, June 13, 1855; "Simon Boccanegra," Mar. 12, 1857, Venice; "Ballo in Maschera," Feb. 17, 1859, Rome; "Forza del Destino," Nov. 10, 1862, St. Petersburg; "Don Carlos," Mar. 11, 1867, Paris. Commissioned by the Khedive of Egypt to compose an opera for the festivities incident to the opening of the Suez Canal, and allowed, besides an honorarium of $15,000, unlimited expense for its production, he evolved "Aïda," which was performed at Cairo, in the presence of the court and numerous visiting potentates Dec. 27, 1871. This is the work which has proved the inspiration of the Young Italian school of composers, and shows the closest approach to complete mastery of the orchestra, and intimate connection of text and music which had been produced by any Italian up to that time. "Otello," treated in the same spirit, proved a complete triumph for the composer when produced at Milan, 1887. During the next 13 years Verdi remained in silence, except for the Manzoni Requiem, 1874, but in 1893 the one event of the musical world was the performance of his "Falstaff," a comic opera which ranks with the world's best productions of its class. Admired and venerated in his old age, Verdi had received decorations and honours from all parts of the world. He lived quietly and simply, and, having survived his wife and all near relations, willed the bulk of his estate for the establishment of a home for aged and infirm musicians. As his end approached he expressed the wish that his funeral should be without display, but none the less 100,000 people assembled on that occasion to do honour to his memory. Besides the operas named, he composed a Pater Noster for two sops., con., ten., and bass; an Ave Maria for sop. and strings; a Mass; a Vesper Service; three Tantum Ergos; incidental music to Manzoni's tragedies, and a string quartet. Most of the works composed between the ages 13 and 18 have been lost. B. Oct. 9, 1813, Roncole; d. Jan. 27, 1901, Milan. See biographies by Gino Monaldi, Ger. trans., Holthof, Leipsic, 1898; Checchi, 1887, Blanche Roosevelt, 1887, London.

Verdonck (Cornelius) composed and conducted church music. B. 1564, Turnhout, Belgium; d. 1625, Antwerp.

Vere-Sapio, de (Clémentine Duchêne) sang sop. in opera, debut in Florence at 17, afterwards touring at the head of the company of which Signor Sapio, her husband, was manager; sang, Metropolitan Opera House, New York, and Covent Garden, London, 1900–1, and at many festivals; pupil of Mme. Albertini-Baucarde. B. Paris.

Vergnügt. *Ger.* Pleasantly.

Verhallend. *Ger.* Dying away.

Verhältniss. *Ger.* Proportion.

Verhulst (Johannes Josephus Herman) composed a Requiem, other church music, symphonies, chamber music, part-songs; conducted the Felix Meritis, Cecilia, and other important concerts at Amsterdam and The Hague, where he was also court conductor; played violin; was the intimate of Schumann and Mendelssohn; pupil of the Royal Music School at the Hague, and later of the Leipsic Conservatory. B. The Hague, Mar. 19, 1816; d. 1891.

Verlay. *Fr.* VAUDEVILLE.

Verkaufte Braut. Friedrich Smetana's three-act opera, known in the original Czech version as "Prodana Nevesta," and in English as "The Bartered Bride," was first performed at Prague. The first act reveals a kirmess in a Bohemian village at which the peasants are amusing themselves. Mary, daughter of the rich farmer Kruschina, takes no part in the merry-making, for she loves Hans, her father's man servant, and her parents have determined she shall marry Wenzel, son of Micha, a wealthy peasant from a neighbouring village. Vainly does Kezul, the marriage broker, plead with her for his client. She will have none of Wenzel, and frankly tells Kezul that she loves Hans. In the second act, Wenzel does his wooing in person, but with no better result. Mary upbraids him for attempting to force a marriage on a girl who cares nothing for him. Kezul thereupon seeks out Hans and offers him a sum of money if he will promise to withdraw as a suitor, and on learning that his rival is a son of Micha, Hans pockets the money, agreeing that "only Micha's son shall wed Mary." The villagers are disgusted with the lad's lack of spirit, for he makes this declaration publicly. In the next act, Wenzel has fallen in love with Esmeralda, a Spanish dancer who belongs to a troupe of strolling entertainers. The foolish swain agrees to play the part of a dancing bear in order to be near Esmeralda, and is just getting into his bearskin when his parents summon him to sign the marriage contract. He declines to obey them. Kezul shows Mary a document in which Hans expresses the wish that she marry "Micha's son," but she still loves Hans, and refuses to marry Wenzel, although when Hans presents himself, she scolds him for his lack of gallantry. When he tells her that he wishes her to marry "Micha's son," the girl at last consents. Now, however, Hans presents himself before Micha, who recognizes in him a son by an earlier marriage, who had been unable to get along with his step-mother, and had run away from home. As "Micha's son" he is still eligible to marry Mary, and the antics of Wenzel as a dancing bear have quite overcome any prejudice that old Kruschina felt in his favour, and the lovers are thus happily united.

Vermindert. *Ger.* Diminished, as **Dreiklang,** diminished triad.

Vernier (Jean Aimé) played harp and composed; Paris, 18th century.

Vernon (Joseph) sang sop. and later ten. at London operas and at Vauxhall; composed popular songs. D. 1782.

Véron (Désiré) managed the Paris Opéra for five years from 1831, making a large fortune; founded the "Revue de Paris," and was proprietor of the "Constitutiennel"; wrote novels and his own memoirs. B. 1798, Paris; d. 1867.

Verovio (Simone) published music in Rome, where he was the first to use the copper-plate process, 1586–1604.

Verschiebung. *Ger.* Soft pedal of a piano.

Verse. Parts of an ANTHEM or service to be sung by a single voice to a part; stanza of a song or ballad;

verse anthem begins with soli parts as opposed to a full anthem beginning with a chorus.

Versette. *Ger.* Brief pieces for the organ used as preludes or voluntaries.

Versetzen. *Ger.* Transpose.

Versetzungszeichen. *Ger.* Accidentals used in NOTATION.

Versiculum. *L.* Versicle; a short sentence in the service of the church followed by a response.

Verspätung. *Ger.* Delay, retardation.

Verstimmt. *Ger.* Out of tune.

Versus Fescennini. *L.* Nuptial songs first used by the Fescennians in Etruria. The Epithalamium was developed from this kind of poetry although it was of a more refined character.

Vertatur, Verte. *L.* "Turn over."

Verwandt. *Ger.* Related, as tonarten, related keys.

Verwechselung. *Ger.* Changing or altering the tone, time, or key.

Verweilend. *Ger.* Delaying.

Verwerfung. *Ger.* Transposing.

Verzierungen. *Ger.* Ornaments, embellishments.

Verzögerung. *Ger.* Retardation.

Vesperae. *L.* Vespers, the most important musically of the Horae Canonicae, of which it is next to the last. There are first the versicle and response "Deus in adjutorium," followed by five psalms, each with its proper antiphon, then a capitulum, a hymn, the Magnificat, with a special antiphon, the prayer for the day, and Commemorations. Where Compline is observed, the vespers end with the Commemoration, but otherwise proceed to one of the "antiphons of Our Lady," which include "Alma Redemptoris," "Ave Regina," "Regina Coeli," and "Salve Regina."

Vesperale. *L.* Vesperal; portion of the Antiphonarium Romanum containing the Vesperæ.

Vestale, La. Spontini's three-act opera, first given in Paris, Dec. 16, 1807.

Vestris (Eliza Lucy) sang con. in London operas; debut, 1815, King's Theatre, where her husband was ballet master, and afterwards with success in both serious and comic opera in Paris. For a time she assisted her second husband, Charles Mathews, to manage Covent Garden. B. 1797; daughter of the artist Bartolozzi and granddaughter of the famous engraver; d. Aug. 8, 1856, Fulham.

Vezzosamente. *It.* Softly, tenderly, and gracefully.

Vezzoso. *It.* Tender, sweet, and graceful.

Viadana (Ludovico Grossi) invented the term basso continuo, and was first to apply this form of accompaniment to church music, of which he was a prolific composer; chapelmaster and priest at Fano, Concordia, and finally at Mantua. B. about 1565, Lodi; d. after 1644.

Vianesi (Auguste Charles Leonard François) conducted opera at Drury Lane, London, then New York, Moscow, St. Petersburg, 12 years at Covent Garden, later at Paris Opéra, and again New York. B. Nov. 2, 1837, Leghorn; d. New York, Nov. 11, 1908.

Vianna da Motta (José) played piano, making successful tours of Europe; pupil of Lisbon and Scharwenka conservatories, and of Schaffer, Liszt, and von Bülow; of Portuguese parentage. B. April 22, 1868, Isle of St. Thomas, Africa; add. Paris.

Viard-Louis (Jenny) played piano in concert, and taught in London; prize pupil Paris Conservatoire. B. Sept. 29, 1831, Carcassonne; maiden name Martin; m. Louis, the composer, then Viard, a Paris merchant.

Viardot-Garcia (Michelle Ferdinand Pauline) sang mez. sop. in opera with distinguished success, debut in concert, 1837, Brussels, and in opera, May 9, 1839, Her Majesty's Theatre, London, as "Desdemona" in "Othello," thereafter as "Orphée" and "Alceste" in Gluck's operas, as "Rosina," "Norma," "Arsace," "Azucena," "Fides," "Valentine," etc., in all parts of the world. Pupil of her father, Manuel GARCIA, and of her mother in vocal, she had been trained at the piano by Marcos Vega while living with her parents in New York, and afterwards studied that instrument with Meysenberg and Liszt.

During an engagement in Paris, 1839, she married Viardot, an impresario and journalist, who resigned from the Opera and managed her tours. "Fides" in "Prophete" and "Sapho" in the Gounod opera were her principal creations. In 1863 she retired for a time to Baden-Baden, and then settled in Paris, where she devoted herself to teaching and composition, her works including a vocal method, three operas, 60 songs, and six pieces for violin and piano. When in the zenith of her power her voice ranged from c to f'''. B. July 18, 1821, Paris. See biography by La Mara. **Louise H.** composed two comic operas, piano quartet; taught vocal at the Frankfort Hoch Conservatory to 1886, when she founded her own school in Berlin. B. Dec. 14, 1841, Paris; daughter of M. F. P.; add. Berlin. **Mme. Chamerot** and **Marianne Viardot** were concert singers; pupils and daughters of M. F. P. **Paul** played violin; was conductor Paris Opéra; pupil of Léonard. B. July 20, 1857, son of M. F. P.; add. Paris.

Vibrante. *It.* Vibrating, tremulous.

Vibration. Term in ACOUSTICS, for the wave-like motion by which a musical tone is produced.

Vibrato. Tremulous quality of tone or the affected tremolo as opposed to an equal pure production.

Vicar Choral. LAY VICAR or singer in a Cathedral choir, not in orders.

Vidal (B.) composed sonatas and wrote a method for guitar, on which he was virtuoso. D. Paris, 1800. **Jean Joseph** played 20 years in Baillot's quartet, conducted at Théâtre Italien; played first violin Louis Philippe's band; prize pupil of Kreutzer. B. 1789, Sorèze; d. 1867, Paris. **Louis Antoine** wrote "Les Instruments à archet," 1878, etc.; played 'cello; pupil of Franchômme. B. July 10, 1820, Rouen. **François** wrote "Lou Tambourin," which gives a history of the Provençal pipe and tabor. B. July 14, 1832, Aix.

Vidal (Paul Antonin) composed the three-act lyric fantasy "Eros," 1892; the ballet "La maladetta," 1893; the lyric drama "Guernica," Opéra Comique, 1895; the suite "Les mystères d'Eleusis" for orchestra; conducted at Paris Opéra; taught solfège at the Paris Conservatoire, where he won the prix de Rome, 1883, with his cantata "Le Gladiateur." B. June 16, 1863, Toulouse; add. Paris.

Vide. *Fr.* Open.

Vido. *It.* Open.

Viel. *Ger.* "Much," as **mit vielem ton**, with much tone.

Vielle. *Fr.* HURDY-GURDY.

Vielstimmig. *Ger.* For many voices.

Vienna is the seat of the **Imperial Opera**, an institution which is antedated only by those temporary organizations which assisted at the birth of this form of art in Florence and Venice. Works of Cavalli and Cesti dating from the first half of the 17th century now in the archives of the **Imperial Court Library**, where countless other valuable records of early musical activity are stored, give sufficient proof that the capital of the Holy Roman Empire had become familiar with "opera in musica" almost as soon as it had received definite form in its native Italy. Still earlier the **Imperial Court Chapel** and the choir of St. Stephen's had drawn the best musicians from all parts of the world to Vienna, and training schools had been established for the education of singers and instrumentalists. The **Cantorei** of St. Stephens, and the **Convict** of the Hofcapelle, where many important composers from the Haydns to Schubert were trained, were based on precisely the same general principles which governed the Maîtrise of France, the Cathedral School of England, or to point out an isolated example, the THOMASSCHULE at Leipsic. But with the beginnings of opera, Vienna assumed an even more commanding position in the world of music. Such great composers, teachers, and theorists as Porpora and Fux were called in to lend their talents to the establishment of opera, and to give the history of opera in Vienna would amount to that of music itself.

For the decade ending 1907 Gustav MAHLER had been chiefly responsible for the high standard maintained at the Imperial Opera. When he retired to become chief director at the Metropolitan Opera House in New York, Felix WEINGARTNER, one of the world's foremost "prima donna conductors," was taken from the Berlin Royal Opera to succeed him. The first year of Weingartner's tenure of office was signalized by the production of "Red Gred," by Julius Bittner, the cordial reception of which made other Austrian composers hopeful of an early hearing. But if Vienna was compelled to draw upon Italy for its opera, it was the home of the string quartet and the symphony. Four of the greatest names in music, Haydn, Mozart, Beethoven, and Schubert are intimately associated with the city, and of these the first three may be said to have given the symphony and chamber music their final FORM, while Schubert, the master of song, contributed some of his best work to the enrichment of the purely Viennese literature of this class. Besides the Hofoper, Vienna contains the Theater an der Wien and the Kärnthnerthor Theatre. It is the home of the GESELLSCHAFT DER MUSIKFREUNDE, one of the oldest and most important musical societies in the world. The AUGARTEN and the REDOUBTENSAAL were famous for the concerts of the classic period, and the hall of the Gesellschaft is among the best known music centres of recent times. Besides many private music schools, Vienna possesses the excellent **Conservatory** which was founded by the Gesellschaft, and taught thousands of students from 1817, and which possessed a complete faculty for music, opera, and the drama. From 1851 the Conservatory was headed by Hellmesberger, and Ernst, Goldmark, Joachim, Richter, and Staudigl were among the most distinguished students during this golden period. The teaching staff averaged 60, and the enrollment 1000. The most important of the early Vienna publishing houses were those of ARTARIA and DIABELLI. Of the piano makers the STREICHERS were among the best known.

Vierdank (Johann) played organ and composed; Stralsund, 1641.

Vierfach. *Ger.* Four-fold; having four ranks of organ pipes.

Viergesang. *Ger.* Song for four parts.

Vierling (Georg) composed overtures to "The Tempest," "Maria Stuart," "Im Frühling," etc; symphony, Op. 33; conducted; played organ and piano; founded a Bach choir in Berlin, of which he was long conductor; royal professor, Dr. Mus., etc.; pupil of Rinck and Marx. Other compositions, "Alarichs Tod," "Konstantin," "Der Raub der Sabinerinnen," Op. 50, Psalm 137 with orchestra. B. Frankenthal, Palatinate, Sept. 5, 1820; d. June, 1901, Wiesbaden.

Vierspiel. *Ger.* Quartet; a composition in four parts.

Vierstimmig. *Ger.* For four voices or instruments or in four parts.

Vierstück. *Ger.* Work for four players, a quartet.

Viertelnote. *Ger.* Quarter note, crotchet, fourth part of a semibreve.

Viertheilston. *Ger.* Quarter tone, half a semitone.

Vierviertelt akt. *Ger.* Duple time of four crotchets in a measure.

Vierzweiteltakt. *Ger.* Duple time of four minims in a measure.

Vieuxtemps (Henry) composed the violin concertos, No. 1 in E, Op. 10; No. 2 in F sharp minor, Op. 19; No. 5, A minor, Op. 37; a Fantaisie Caprice, Ballade et Polonaise, sonata for violin and piano, cadenzas for Beethoven's violin concerto, which are still played, "Hommage à Paganini," variations on "Yankee Doodle," and much other music which has been forgotten; was one of the foremost of French violinists, touring Europe with great success and America, 1844–57–70, debut at eight. Pupil of Lecloux, then of de Bériot, Sechter, and Reicha, he deserved and enjoyed great popularity. He was solo violinist to the Czar, and violin teacher, St. Petersburg Conservatory, 1846–52; taught at Brussels Conservatory and conducted the

Popular Concerts, Brussels, 1871–73, when his retirement was enforced by paralysis; chevalier of the Order of Leopold. B. Feb. 20, 1820, Verviers, Belgium; d. June 6, 1881, Algiers. See biography by Randoux, 1891.

Vif. *Fr.* Lively, brisk.

Vigano (Salvatore) composed the opera "Raoul, sire de Crequi"; arranged and danced in Beethoven's ballet "Prometheus." B. Mar. 29, 1769, Naples; d. Aug. 10, 1821, Milan.

Vigna (Arturo) conducted Italian operas at the Metropolitan Opera House, New York, during the Conried administration, and at Covent Garden; pupil of the Milan Conservatory.

Vigorosamente. *It.* Vigorously.

Vigoroso. *It.* Vigorous, forcible, bold.

Vigüela. *Sp.* Simple kind of guitar.

Vilbac, de (Alphonse Charles Renaud) composed "Au clair de Lune" and other successful light operas; played organ, St. Eugene, Paris, 1855–71; pupil of Halévy at the Paris Conservatoire, where he captured the prix de Rome, 1844. B. June 3, 1829, Montpellier; d. Mar. 19, 1884, Brussels.

Villageois. *Fr.* Rustic.

Villancico. *Sp.* Song in the popular metre of the 15th century, composed of two or more stanzas, each having seven lines and, like the madrigal, of epigrammatic form. Motets sung on Christmas Eve, which are always called Villancicos.

Villanella. *It.* Rustic dance accompanied with singing, the melody usually lively and the rhythm well marked. When any words were used they were commonplace, and were similar to madrigals and ballets. The villanella or villotte and villancico were the precursors of the madrigal. The term later came into use to describe compositions in rustic style not intended for voices, which were embellished with variations on the original subject.

Villanesco. *It.* Rustic.

Villanis (Luigi Alberto) taught music æsthetics and history, Turin University, from 1890; pupil of Thermignon and Cravero; LL.D., Turin, 1887. B. June 20, 1863, San Mauro, Turin; add. Turin.

Villarosa, di (Marquis Carlo Antonio) wrote life of Pergolesi and valuable account of Neapolitan composers; royal historiographer. B. 1762, Naples; d. 1847, Naples.

Villars, de (François) wrote historical and critical works on music. B. 1825, Ile de Bourbon; d. 1879, Paris.

Villebois (Constantin Petrovitch) composed and taught. B. 1817, Warsaw; d. 1882.

Villi. Giacomo Puccini's two-act fairy opera was composed for a competition instituted by the publisher Sonzogno, but failed to receive the award. The composer then revised the work, raised it from one to two acts, and it was first performed May 31, 1884, at the Teatro dal Verme, Milan. Although the "Wilis" or "Villi" are supposed to have been Servian fairies, the composer lays the scene of his opera in the Black Forest. The opera opens with the betrothal of Roberto to Anna, daughter of Guglielmo Wulf, and these three rôles, ten., sop., and bar., respectively, are the only solo parts, the rest of the action devolving on choruses of fairies and peasants. After the betrothal Roberto goes to Mayence, where he plunges into dissipation, prolonging his absence until Anna despairs of ever seeing him again, and finally dies of a broken heart. The second act reveals Anna's funeral. Roberto returns in time to meet the cortège, and is overcome with horror at the result of his folly. The fairies then come upon the scene. It is their duty to punish faithless lovers, and in aid of this mission they bring Anna's ghost to upbraid Roberto. In the midst of a wild dance by the Villi, Anna embraces her lover, who instantly falls dead at her feet.

Villoing (Alexander) wrote a method for piano; composed for that instrument, which he played, and taught, St. Petersburg. D. 1878, St. Petersburg.

Villotte. *It.* First secular pieces

in harmony after the revolt against the formalism of counterpoint headed by Monteverde. Every liberty in harmony was used in this kind of composition, while church music was only written according to strict rules. Music of this class, to which the Villancico and Villanella also belonged, and from which sprang the madrigal, was detested by such scholars as Morley, who wrote, condemning the Villotte: "even disallowances may be taken at pleasure, uniting a clownish music to a clownish matter."

Villoteau (Guillaume André) wrote part of a notable work on Egypt while a member of the commission of savants who accompanied Napoleon there, and numerous works on music; pupil of the Mans Maîtrise, he later sang ten. in the Paris Opéra chorus, studied at the Sorbonne, etc. B. 1759, Bellême; d. 1839, Tours.

Vina. Indian guitar or BINA.

Vincent (Alexander Joseph H.) wrote controversial works on music, attempting to prove that the Greeks were familiar with harmony. B. 1797, Pas de Calais; d. 1868, Paris.

Vincent (Charles John) composed the oratorio "Ruth," the overture "The Storm," 8-part choral fugue, three cantatas; played organ, Christ Church, London, 1883–91; Dr. Mus., Oxford; pupil Leipsic Conservatory and of his father, an organist of the same name. B. Sept. 19, 1852, Durham, Eng.; add. London. **George Frederick** composed the cantata with orchestra "Sir Humphrey Gilbert," conducted and played organ, Sunderland, from 1882; pupil Leipsic Conservatory. B. Mar. 27, 1855; brother of CHARLES JOHN; add. Sunderland.

Vincent (Heinrich Joseph) composed operas, operettas, popular songs; wrote on theory; taught, sang, and conducted in Vienna, Halle, Würzburg, and Czernowitz. B. Feb. 23, 1819, Theilheim near Würzburg; d. 1901.

Vincentino (Nicola) invented an "archicembalo" having several keyboards to make possible the restoration of the Greek modes; played clavier; composed and wrote on theory; priest and chapelmaster to Cardinal Este of Ferrara; probably pupil of Willaert at Venice. B. 1511, Vicenza; d. about 1576, Milan.

Vinci (Leonardo) composed "Ifigenia in Tauride," Venice, 1725, and in all 26 operas, two oratorios, and much church music; pupil of Pergolesi, Porpora, and Greco. B. 1690, Strongoli, Naples; poisoned 1732.

Vining (Helen Sherwood) wrote musical text-books. B. July 4, 1855, Brooklyn, New York.

Vinning (Louisa) played harp and sang in English concerts, debut in childhood; pupil of Mori. B. Devonshire, Eng.; m. J. S. C. Heywood, 1865, and retired.

Viol. Bow instrument not unlike the modern violin in shape, though somewhat larger, and having five or six strings, common throughout Europe from the 11th century until superseded by the improved instruments developed by the Cremonese makers. The DOUBLEBASS is the only viol to be found in the modern orchestra, although viols were formerly made in several sizes to correspond to the modern string quartet. A set of these instruments was called a "chest" or "consort" of viols.

Viola. Tenor VIOLIN, having four strings, the two lowest covered with wire, and all tuned in fifths, the highest sounding a′. The viola is only slightly larger than the violin, and the technique of the instrument is practically the same, but as the notes are much rougher in quality, and have a veiled tone, the viola is rarely used as a solo instrument. In the hands of such a master as Paganini it must have sounded to better advantage. It is certain that he thought well of it, since he played it, and requested Berlioz to compose for it.

Viola Bastarda. Bass viol which developed into the BARYTON.

Viola d'Amore. Tenor VIOL having from seven to 14 sympathetic metal strings in addition to the seven strings which were run over a finger board for stopping. The sympathetic strings give a beautiful effect,

and though the players on this instrument died out for a time, and were by no means common in 1908, it can no longer be classed as obsolete. An obbligato part for viola d'amore occurs in Meyerbeer's "Huguenots."

Viola da Braccio or **da Spalla.** Obsolete six-stringed viol which has given way before the modern VIOLA, which it resembled in compass. It was called "di Braccio" and "di Spada" when held along the arm or to the shoulder for playing.

Viola da Gamba. A viol closely corresponding to the modern 'cello in compass, but having six strings and a fretted fingerboard. It formed the bass of a "consort" of viols, and was still played in 1908 by a few lovers of old music. The name is also used for an organ stop of 8-ft. pitch.

Viola di Bordone. BARYTON.

Viola Pomposa. *It.* Species of VIOLA DA GAMBA invented by John Sebastian Bach. It had five strings, the four lower ones tuned in fifths like the 'cello, while the fifth one was tuned in E, thus greater facility in the execution of extended passages was allowed. As the skill of 'cello players increased, the viola pomposa became unnecessary.

Viole (Rudolph) played and taught piano; composed. B. 1815, Schochwitz, Mansfeld; d. 1867, Berlin.

Violetta. Small VIOL.

Violetta Marina. *It.* Stringed instrument, the tone of which was similar to the VIOLA D'AMORE. Called violetta piccola and Haute-contre by the French.

Violin. The most important of modern solo and orchestral instruments, and the only one which is capable of simulating all the effects of the human voice save that of articulate speech. The name is the diminutive for viol, and it is somewhat smaller than the older instrument from which it was evolved. The compass is from g to c'''', with all intermediate shades of tone, while its power for brilliant effects, big tone, or the most delicate pianissimo is practically unlimited in the hands of a skilful player. Technically, the violin may be described as a wooden resonance box, pierced with two f-shaped sound holes, the back and belly brought into harmonious vibration by means of a bridge. At one end is the neck, which affords a finger-board for three gut and one wire spun string, which are tuned in fifths, g, d', a', e''. These strings pass over a bridge about midway between the sound holes, and are fastened at the lower end to a tail, which is in turn attached to the lower part of the body or resonance box. At the upper end the strings fasten to tuning pegs, by which their tension, and consequently their pitch, may be altered or maintained. When played by the bow, the bow, well charged with rosin, is drawn across a string or strings with the right hand, while the strings are stopped with the fingers of the left hand. The harmonic register is obtained by touching the strings lightly instead of stopping them. The pizzicato effect is the result of plucking the strings with the fingers, and the col legno by striking them with the wood of the bow. The use of the sordino or mute placed on the bridge gives a peculiar mellow or veiled tone. The history of the violin may be traced to the RAVANASTRON, played in Ceylon many centuries before the Christian era. Oriental variations of this instrument include the Chinese fiddle or Urhheen, the Kemangeh, which is common in Moslem countries, the Rebab of Egypt, from which the early European Rebec may be descended. From the Rebec or Crwth were developed the Fithele, Vitula, and finally the Viol. From the viol to the violin was but a step. That step was first taken either by Andrea AMATI or by Gasparo da SALO, and the final progress in the perfection of the instrument may be further traced in the biographical notices of the STRADUARII, the GUARNERII and RUGGIERI, STAINER, KLOTZ, GAND, LUPOT, VUILLAUME, and the evolution of the bow in the life of TOURTE. See Hart's "The Violin." "Violin making as it was and is," E. H. Allen; "Les Instruments a Archet," Vidal; "Ge-

schichte der Bogen-Instrumente," Rühlmann.

Violin Clef. G clef placed upon the first line of the stave where it was known as the French violin clef. Now obsolete.

Violino primo. *It.* First violin.

Violino principale. *It.* Solo violin or leader.

Violino Ripieno. Violin part required only to fill in and strengthen the whole.

Violino secondo. *It.* Second violin.

Violin Steg. *Ger.* Bridge of a violin.

Violon. *Fr.* VIOLIN; in Germany the same word is used for the DOUBLE-BASS.

Violoncello. *It.* "Little Violone" or bass. The instrument referred to throughout this book, and popularly, as the 'CELLO. Like the violin, of which it forms the bass, it has four strings, tuned in fifths, of which the highest is a. In concerted music the compass usually extends to a', and in the hands of soloists an octave higher, so that while the lower notes are scored on the bass clef, the upper notes are placed on the C or G clef. The 'cello was evolved from the viol da gamba. It is one of the most important of solo instruments, having an indescribably rich singing tone, capable of every shade of tone and expression like the violin, and as it affords greater facility for rapid passages than the double bass, such parts are usually written for it, while the larger instrument is assigned the fundamental bass an octave below.

Violone. *It.* DOUBLEBASS.

Viotta (Henri) directed the Royal Conservatory at The Hague from 1896; wrote "Lexicon der Toonkunst," 1889; edited the "Maanblad voor Muziek"; founded and conducted Wagner Society in Amsterdam; pupil Cologne Conservatory. B. July 16, 1848, Amsterdam; add. Amsterdam.

Viotti (Giovanni Battista) composed a violin concerto, No. 22, in A minor, still in repertoire, and in all 29 concertos, 51 duets, 21 string quartets, and much other chamber music, being first to adapt the concerto to the sonata form, with full orchestral accompaniment; was the foremost violinist of his day, and the last representative of the classical Italian school, and the teacher of Rode, Baillot, and others. Son of the village blacksmith of Fontanetto, his bishop discovered in him precocious musical talent, and sent him to Turin, where he had lessons of Pugnani, played in the court orchestra, and in 1780 made his first concert tour in company with his master. Declining the post of court violinist to Catherine II of Russia, he settled in Paris, but, disgusted by the success of a rival of inferior powers at the Concert Spirituel, resolved to abandon public concerts, although he led the orchestra established by the Princes de Conti and de Sourbise, and played at court. In 1788 he joined Léonard, Marie Antoinette's hair-dresser, in founding the Italian Opera in Paris, but, having lost his fortune in the French Revolution, was obliged to resume violin playing in London. In 1795 he managed the Italian Opera and Opera concerts in London, but, failing to achieve a financial success, drifted into the wine business. In 1802 he played at the Conservatoire, Paris, and was most cordially received, and in 1819–22 he was director of the Paris Opéra, but without being able to restore its former prestige. Granted a pension of $1200, he returned to London, playing and giving concerts at his home, and accepting a few pupils, but without ever overcoming his aversion to appearing at public entertainments. B. March 23, 1753, Piedmont; d. Mar. 10, 1824, London. See biographies by Fayolle, 1810, Paris, Baillot, 1825, Paris.

Virdung (Sebastian) wrote a comprehensive description of the musical instruments of his day and Tablature, dedicated to the Prince Bishop of Strassburg and published at Basle, 1511, which was reproduced in facsimile, Berlin, 1882; composed 4-part German songs; was priest and organist.

Virelay. *Fr.* VAUDEVILLE.

Virginals. SPINET, which may

have been so named because often played by young ladies (long before Queen Elizabeth's day). It was played by means of a keyboard, like the harpsichord and piano, of which it was the precursor, but was small and box shaped, being placed on a stand or table for performance. There was one string to each note, and these were set in action by means of quill, leather, or metal plectra attached to "jacks." The compass was usually about three octaves, and the tone very delicate and sweet.

Virgula. *L.* Stem or tail of a note; or Neumæ used in NOTATION.

Virtuose. *Ger.* VIRTUOSO.

Virtuoso. *It.* Skilled performer on the violin or some other instrument. The word was formerly synonymous with amateur.

Visetti (Alberto Antonio) wrote "A History of the Art of Singing," translations, etc.; taught singing, Royal College of Music; played piano; was concert pianist at Nice, and then conductor to the Empress Eugènie, settling in London on the fall of the Empire; pupil of Mazzucato, Milan Conservatory. B. May 13, 1846, Spalato, Dalmatia; add. London.

Vista. It. "Sight," as **Prima,** at first sight.

Vistamente, Vitamente. *It.* Briskly, rapidly, with life.

Vitale (Tomaso) composed a Chaconne and five sets of sonatas for two violins and bass; played violin and conducted at Bologna and Modena. B. about 1650, Bologna.

Vitali (Filippo) composed and sang; Florence, 17th century.

Vitali (Giovanni Battista) composed sonatas, ballets, etc.; was court chapelmaster at Modena. B. about 1644, Cremona; d. Oct. 12, 1692, Modena.

Vitry, de (Bishop Philippe) wrote on theory; became Bishop of Meaux. B. Vitry, Pas de Calais; known also as Philippus di Vitriaco; d. 1316, Meaux.

Vittoria, da (Tomaso Ludovico) composed an "Officium Defunctorum" for six voices for the Empress Maria, Madrid, 1605, and much other church music which ranked him second only to Palestrina. A native of Spain, he became chapelmaster to the Collegium Germanicum, Rome, 1573, and it is assumed from his style that he must have mastered the contrapuntal lore of the Netherlanders at an earlier period, and to have come under the influence of Palestrina, without, however, actually having been his pupil. From 1575 to 1589 Vittoria was choirmaster at the church of St. Apollinaris and then became vice chapelmaster of the court at Madrid. During his sojourn in Rome he was on terms of close intimacy with Palestrina, and it is probable that he was raised to the priesthood there. His compositions include: a book of motets for four to eight voices, Venice, 1572; a "Liber primus" of Masses, Psalms, and a Magnificat, Venice, 1576; Magnificats and Antiphons, 1589, Rome; a set of hymns for four voices and four Psalms, 1581, Rome, which therefore preceded and may have inspired Palestrina's Hymnal; motets for 4, 5, 6, 8 and 12 voices, Rome, 1583; motets for all the feasts of the year, Rome, 1588; Nine Masses dedicated to Philip II of Spain, four to six voices, Rome, 1583; Officium Hebdomadae Sanctae, containing the Improperia, Lamentations, and Turbae of the Passion, Rome, 1585; a book of Masses dedicated to Cardinal Albert, in recognition of the composer's appointment as chaplain to the Imperial court, Rome, 1592, and finally the requiem for Empress Maria already mentioned. B. probably at Avila, about 1540; known also as Tomas Luis de Victoria; d. probably at Madrid about 1608.

Vivace, Vivacemente. *It.* Lively, sprightly, quickly.

Vivacetto. *It.* Rather lively.

Vivacezza, Vivacità. *It.* Vivacity, liveliness.

Vivacissimo. *It.* Very lively.

Vivaldi (Abbate Antonio) composed sonatas and concertos for violin, on which he was a virtuoso; directed the Pietà Conservatorio, Venice, 1713 to 1743; also composed 28 forgotten operas, cantatas; pupil of his father, a violinist at San Marco, Venice, and

in early life soloist to the Landgrave of Hesse-Darmstadt. B. about 1675; d. 1743, Venice.

Vivamente. *It.* Lively, briskly.

Vive. *Fr.* Brisk, quick, lively.

Vivente. *It.* Animated, lively.

Vivezza, con. *It.* With life and animation.

Vivier (Albert Joseph) composed an opera and wrote on harmony; pupil of Fétis. B. Dec. 15, 1816, Huy, Belgium.

Vivier (Eugene Leon) played horn at Paris Opéra and became favourite of Napoleon III; is said to have discovered a method by which triads could be played on the horn, simulating the effect of a trio or even a quartet, but refused to divulge this secret, which was not due to special mechanism (his favourite horn is preserved in the Conservatoire Museum), composed songs and was a noted wit; pupil of Gallay. B. 1821, Ajaccio.

Vleeshouwer, de (Albert) composed the symphonic poem "De wilde Jaeger," the operas "L'école des Pères," 1892, and "Zryni," 1895, Antwerp; pupil of Jan Blockx. B. June 8, 1863, Antwerp; add. Antwerp.

Vocal. For or by the voice; music for SINGING; compositions so arranged and written as to be easy and effective for the voice; the "singing" quality of tone obtained from an instrument.

Vocal Concerts were those founded by Harrison in London, on his retirement from the ANCIENT CONCERTS, and continued, 1792–1812, when he died, and they were merged with those founded by Knyvett and Vaughan, and supported by subscription until 1821, when they ceased.

Vocale. *It.* Belonging to the voice.

Vocalezzo. *It.* Exercise for the voice.

Vocalization. Control of the voice and vocal sounds and the method of producing and phrasing notes with the voice.

Vocalizzi. *It.* Vocal exercises.

Vocal Score. SCORE showing the voice parts.

Vocal Society gave concerts in London at which the works of native composers were frequently produced, from 1832. The first performance of Spohr's oratorio known in English as the "Crucifixion" took place under this society's auspices, 1837. The following year it disbanded.

Voce. *It.* "VOICE," as **di camera**, a voice of small quality, better suited to a small room than for a large concert room, **di gola**, guttural or throaty voice, **di petto**, chest voice or lower register of the voice; **di testa**, head voice or upper range of the voice, sometimes the falsetto voice is also so called; **sola**, voice unaccompanied.

Voce Umana. *It.* VOX HUMANA.

Vogelflöte. *Ger.* Whistle or flageolet or bird call such as was employed by Mozart in the score of the Zauberflöte.

Vogelgesang. *Ger.* Musical instrument composed of a series of small pipes standing in water, through which the wind had to pass; literally "bird song."

Vogelpfeife. *Ger.* VOGELFLÖTE.

Vogt (Gustav) played oboe, Paris Opéra; taught, Paris Conservatoire, where he had been prize pupil; chevalier of the Legion of Honor; composed concertos and other oboe works. B. 1781, Strassburg; d. May 30, 1879, Paris.

Vogl (Heinrich) sang ten. in opera, debut, 1865, as "Max" in "Der Freischutz," Vienna, and thereafter distinguishing himself in Wagnerian rôles, creating "Loge" at the Bayreuth production of the "RING"; composed the opera "Der Fremdling," Munich, 1899. B. 1845, near Munich; d. April 21, 1900, Munich, on the stage. **Therese Thoma** sang sop. in opera; created "Sieglinde" at the Munich production, and later the three "Brünnhildes," pupil the Munich Conservatory. B. Nov. 12, 1846, Tutzing; m. HEINRICH, 1868; retired, 1892.

Vogl (Johann Michael) was first to sing in public the "Erlkönig" and other songs of his friend Schubert; was bar. in Vienna, German, and Italian operas, and in early life a chorister. B. Aug. 10, 1768, Steyer, Austria; d. Nov. 19, 1840.

Vogler (Abbé Georg Joseph) com-

posed in all forms; wrote on theory; was the most celebrated organist, and one of the best teachers and conductors of his generation; but by his radical views and assumption of superiority made many enemies, of whom Mozart was the foremost; was honoured by many princes, and received the titles of Apostolic Prothonotary, Chamberlain, and knight of the Golden Spur from the Pope. His father and stepfather were violinists, and at 10 Vogler had contrived a new method of fingering the organ, had mastered several instruments, and while a pupil of the Jesuits of Wurzburg, was in great demand as a musician. A ballet produced at the Mannheim court theatre so pleased the Elector that he provided means for the composer to study in Italy with Padre Martini, and later with Valotti. In 1773 he was ordained priest while in Rome, but returned to Mannheim two years later to become court chaplain and second chapelmaster. Occasional tours as virtuoso organist so enhanced his reputation that 7000 tickets were sold for his recital at Amsterdam in 1785, the receipts at a single London concert were nearly $60,000, and in Paris he gave the 15,000 livres of receipts at a recital in St. Sulpice to the poor. For 13 years from 1786 he was court chapelmaster at Stockholm, and on his departure received a pension from the Swedish government, and then settled for a time in Denmark, where he wrote his "Choral System," which was distributed by the Danish government to the organists of that country. In 1806 he produced his best known opera "Castor and Pollux" in Munich, on the occasion of the marriage of Eugène Beauharnais to Augusta of Bavaria. In 1807 he settled in Darmstadt, the Grand Duke Louis I having given him as an inducement the titles of chapelmaster and privy counsellor for church affairs, the Order of Merit of the first class, a house, meals from the ducal kitchen and 3000 florins per annum. In addition to the activities indicated, Vogler was an adept at organ building, and was first to apply the "Trias Harmonica," or pedal organ quint, as a substitute for the 32-foot stop, thus avoiding the expense of large pipes, and to introduce free reeds. As a teacher he formed the composers Meyerbeer and Weber, the singer Mme. Lange, and the organist Knecht. The cantata "Ino," the melodrama "Lampredo," and the overture and entr'-actes for "Hamlet," Mannheim, 1779; "Albert III von Baiern," Munich, 1780; "La Kermesse," Paris Comédie Italien, 1783, and the comic opera "Der Admiral," 1810, are a few of his dramatic works. Seven masses, psalms, motets, hymns, much chamber music, and many organ compositions were also highly popular works during the composer's life. B. June 15, 1749, Würzburg; d. May 6, 1814, Darmstadt.

Voglia. *It.* Desire, longing.

Vogrich (Max William Carl) composed two symphonies, a violin concerto, two cantatas, a solemn mass, the oratorio "Captivity," Metropolitan Opera House, New York, 1894, and three grand operas to his own books, including "Wanda," Florence, 1875, debut as pianist at seven, then pupil Leipsic Conservatory, and toured Europe and America, 1870–78, and America with Wilhemj; 1882–86 in Australia, then settled in New York. B. Jan. 24, 1852, Szeben, Transylvania; add. New York.

Voice. The human voice has an extreme range of five octaves and three notes beginning with the lowest note of the basso, and mounting to c'''', which was attained by such a soprano as AGUJARI. The average of the best voices, however, does not exceed a compass of four octaves, and it is customary to classify these voices under six separate heads: SOPRANO, MEZZO-SOPRANO, and CONTRALTO, which are female voices, or those of boys or castrati; and TENOR, BARITONE, and BASS, which are male voices, all noted in the order of their pitch from the highest down.

Voicing. Regulation of the tone and power of an ORGAN-pipe.

Voigt (Henriette) was a gifted amateur in music, and the friend of Schumann; pupil of L. Berger. B.

1809; maiden name Kunze; m. Carl Voigt, who founded the Gewandhaus fund for the performance of Beethoven's Ninth Symphony; d. Oct. 15, 1839.

Voigt (Johann Georg Hermann) composed and played organ. B. 1769, Osterwieck, Saxony; d. 1811.

Voix. *Fr.* Voice.

Voix Céleste. *Fr.* VOX ANGELICA.

Volante. *It.* Flying, applied to the rapid execution of notes either vocally or instrumentally.

Volata. *It.* Division or run; light and rapid series of notes.

Volckmar (Wilhelm Valentin) composed; played organ; taught; wrote on music. B. 1812, Hersfeld, Cassel; d. 1887, Homberg, Cassel.

Volkert (Franz) composed singspiele, etc., to the number of more than 100; conducted; played organ. B. 1767, Heimersdorf, Bohemia; d. 1845, Vienna.

Volkland (Alfred) helped found the Bach Verein; conducted the Leipsic Euterpe Society; played piano, court conductor at Sondershausen and Dr. Phil. of Basle, where he was conductor from 1875; pupil Leipsic Conservatory. B. April 10, 1841, Brunswick; add. Basle.

Volkmann (Friedrich Robert) composed a 'cello concerto; two symphonies, much chamber music; overtures, including one for "Richard III," two masses with orchestra; German hymns for double male choir, "Sappho," a dramatic scene for solo sop. and orchestra; "An die Nacht," for con. solo and orchestra; piano music in the romantic style; was settled in Vienna, 1854–58, and thereafter in Pest, where he taught theory in the Conservatory; son and pupil of a cantor, then studied with Friebel, Anacker, and K. F. Becker, Leipsic, and taught for a time in Prague. B. April 6, 1815, Lommatzsch, Saxony; d. Oct. 30, 1883, Pest. See biography by Vogel, Leipsic, 1875.

Volkslied. *Ger.* Popular song or folk LIED.

Voll. *Ger.* Full, as **gesang, full chorus.**

Vollhardt (Emil Reinhardt) composed motets and songs; conducted at Zwickau, where he was cantor, Marienkirche; pupil Leipsic Conservatory. B. Oct. 16, 1858, Seifersdorf, Saxony; add. Zwickau.

Vollstimmig. *Ger.* **Full toned, or full voiced.**

Vollstimmigkeit. *Ger.* **Fulness of tone.**

Volonté. *Fr.* **Will, pleasure, as à volonté, at will.**

Volta. *It.* **Time or turn, as Una, once, due, twice, prima, first time, secunda, second time.**

Volta. *It.* and *Fr.* **Old dance or lavolta.**

Volteggiando. *It.* **Crossing the hands in piano playing.**

Volteggiare. *It.* **To cross the hands.**

Volti. *It.* **Turn, as subito, or the abbreviation v. s., turn quickly.**

Volume. Power and quality of a vocal or instrumental tone or of a combination of sounds or tones.

Volumier (Jean Baptiste) composed ballets; was director of dance music at the court of Berlin, and from 1709 chapelmaster at Dresden, where he became the friend of Bach, and arranged that master's contest with Marchand. B. 1677, Spain; d. 1728, Dresden.

Voluntary. Organ solos between parts of a church service.

Vorausnahme. *Ger.* Anticipation; preparation of a discord.

Vorbereitung. *Ger.* Preparation of discords.

Vorgeiger. *Ger.* **Leader, or first violin.**

Vorgreifung or Vorgriff. *Ger.* Anticipation.

Vorhalt. *Ger.* SYNCOPATION or suspension.

Vorpause. *Ger.* Preliminary rest.

Vorschlag. *Ger.* APPOGGIATURA, BEAT.

Vorspiel. Overture, prelude, or introductory movement.

Vorspieler. *Ger.* Principal performer on any instrument, or leader.

Vortänzer. *Ger.* Leader of a dance.

Vorzeichnung. *Ger.* SIGNA-

TURE used in NOTATION for time and key.

Voss (Charles) played piano; composed. B. 1815, Schmarsow, Pomerania; d. 1882, Verona.

Vowles (W. G.) built organs in England in succession to Smith and Monday, from 1857. The business was founded in Bristol, 1814.

Vox. *Lat.* Voice, as **humana**, human voice; a part, as **tres voces**, three parts; a sound; key; theme, as antecedent or subject of a fugue.

Vox Angelica. *L.* Organ stop of two ranks of pipes having delicate quality of tone and a small scale. One rank is tuned a little sharp in order to produce a wavy and tremulous sound. Sometimes called Voix céleste, unda maris, etc.

Vox Humana. *L.* Organ reed stop composed of a large reed and short tube, intended to imitate the sounds of the human voice, sometimes called anthropoglossa.

V. S. Abbreviation for VOLTI SUBITO and VIOLINO SECONDO.

Vredemann (Jakob) taught and composed at Leuwarden, 17th century.

Vuide. *Fr.* Open, as **corde**, open string on the violin or 'cello.

Vuillaume (Claude) made cheap violins in Mirecourt, the Vosges, and taught the craft to his four sons, who became celebrated instrument makers. B. 1771; d. 1834. **Jean Baptiste** made 3000 instruments of the violin family, the best of which sold originally at $60 to $100, and were worth double those sums in 1908; invented the octobasse, and a large viola which he called "contre-alto," a new mute which he called "sourdine instantanée," and a machine for making gut strings of uniform thickness; made careful and expensive researches into the life of A. Stradivarius, which are embodied in Fétis, his purpose being to discover the secrets of the Cremona superiority; learned the craft with his father CLAUDE, then spent some time in Chanot's shop, and in 1825 began business for himself in partnership with Lété; chevalier of the Legion of Honor. B. Oct. 7, 1798, Mirecourt; d. Feb. 19, 1875, Paris. **Nicholas** continued the business of his father CLAUDE at Mirecourt. B. 1800; d. 1871, Mirecourt. **Nicholas François** made stringed instruments of excellent quality, and was given the Order of Leopold by the King of the Belgians after he had exhibited a fine double quartet at the Vienna Exposition, 1873; pupil of his father CLAUDE and of his brother, JEAN BAPTISTE. B. May 13, 1812, Mirecourt; d. Jan. 14, 1876, Brussels. **Claude François** made organs as well as violins; pupil of his father CLAUDE. B. 1807. **Sebastian** made violins, but gave his attention later to bow making; pupil of his uncle JEAN BAPTISTE. B. 1835; son of CLAUDE FRANÇOIS; d. 1875.

Vulpius (Melchior) composed chorales and other church music and a Passion; was cantor at Weimar from 1600. B. about 1560, Wasingen; d. 1616, Weimar.

Wach (K. Gottfried Wilhelm) played doublebass. B. 1755, Lobau; d. 1833, Leipsic.

Wachs (Paul) composed piano pieces; played organ and piano; pupil Paris Conservatoire, where he won the organ prize, 1872. B. Sept. 19, 1851, Paris.

Wacht am Rhein was composed by many musicians, but the setting given by Karl WILHELM was that which attained the dignity of a national song during the Franco-Prussian war. The words were written by Max Schneckenburger in 1840.

Wachtel (Theodor) sang ten. in opera, and was especially fine in such rôles as "George Brown" ("Dame Blanche") and "Chapelon" ("Postillon de Longjumeau"), for which latter rôle he had special advantages, as he was son of a stableman, and in early life a cab driver for his father; pupil of Mme. Grandjean. B. Hamburg, 1823 or 1824; d. 1893, Frankfort-am-Main. **Theodor** sang ten.; son and pupil of THEODOR. B. 1841; d. 1871.

Wachter (Ernst) sang bass, Dresden Opera, 1894, and from 1896 at

Bayreuth in such rôles as "Fasolt." B. May 19, 1872; Mühlhausen; add. Dresden.

Wade (Joseph Augustine) composed "Meet me by moonlight alone" and other popular songs to his own words; played violin; conducted London theatres, and did hack work for music houses. B. Dublin; d. 1845, London.

Waelrant (Hubert) composed madrigals and motets once highly admired; founded a singing school in Antwerp, where he introduced a system of solmisation known as bocedisation; published music; sang in Notre Dame; may have been a pupil of Willaert in Venice. B. Tongerloo, Brabant, about 1517; d. 1595, Antwerp.

Wagenseil (Georg Christoph) composed church music, was long attached to the court of Vienna, finally as music master to Empress Maria Theresa and the Imperial family; pupil of Fux, Palotta, and Woger, and the accredited composer of the theme of Handel's "Harmonious Blacksmith." B. Jan. 15, 1715, Vienna; d. Mar. 1, 1777, Vienna.

Wagner (Ernst David) composed and wrote essays on music; was cantor, organist, and music director. B. 1806, Dramburg, Pomerania; d. 1883, Berlin.

Wagner (Wilhelm Richard) composed the operas "TANNHÄUSER," "LOHENGRIN," "RIENZI," "FLIEGENDE HOLLÄNDER," the comic opera "MEISTERSINGER," the "action" "TRISTAN UND ISOLDE," the Tetralogy of music-dramas known collectively as the "RING OF THE NIBELUNGS," the sacred-stage-festival-play "PARSIFAL"; was at once the most sensational, revolutionary, and best advertised German composer of the 19th century, and one of the greatest. Son of a clerk in the law courts, who became Chief of Police in Leipsic during the occupation of that city by the French under Marshal Davoust, Wagner's family inclined to the drama rather than music, although Albert, the composer's elder brother, sang ten. in Breslau. Wagner was but six months old when his father died. His mother subsequently married Ludwig Geyer, actor, playwright, and portrait painter, with whom the family removed to Dresden, where Geyer was a member of the court theatre. There the boy attended the Kreuzschule, received some piano lessons, and heard "Freischütz," which deeply impressed him. On the death of Geyer, 1821, at a time when Wagner was seven years old, the family was maintained by the "liebes Mütterchen," as Wagner always affectionately called his mother; but in 1827 his sister Rosalie obtained an engagement at the Leipsic Stadt theatre, and the family returned to that city. Wagner had already made a German version of the 12 books of the Odyssey, and had attempted a bombastic tragedy on Shakespearian lines. But he was far from being an "infant prodigy" in music. At no time in his life was he able to play his own scores at the piano; he never acquired the mastery of any instrument of music, and his best friends considered his singing atrocious. In his 16th year he attended a Gewandhaus performance, and on hearing Beethoven's "Egmont" overture, determined to become a musician. For a week he studied a borrowed copy of Logier's book on theory, the difficulties of which only stimulated him to further endeavours. His first attempts at composition were string quartets. On the strength of these he obtained permisssion to receive instruction from the organist, Gottlieb Müller, while a student in the University. As a piano pupil, Wagner had preferred to attempt overtures rather than thump away at five finger exercises, and as a student of theory he wanted to compose in the larger forms instead of copying exercises. Fortunately, he soon came under the tutelage of Theodor Weinlig, cantor of the Thomasschule, who gave him a thorough training in counterpoint. Then his piano sonata was published by Breitkopf and Härtel, and he composed a fantasia for piano (F sharp minor), a polonaise, and a concert overture with fugue which had the honour of performance at the Gewand-

haus, 1832. The following year his symphony in C was played at the Gewandhaus. A second symphony was begun, 1834, but never completed. So much for Wagner's musical beginnings. His first opera, "The Wedding" ("Die Hochzeit"), was composed to his own book, 1832. By advice of his sister Rosalie, who considered it immoral, he destroyed the text, without having completed the score. A second opera, "Die Feen," or "The Fairies," though accepted by the Leipsic Opera, was not performed until five years after the composer's death. He based his libretto on a tale by Gozzi, and imitated the music of Marschner and Weber. In 1834 Wagner became director of the Magdeburg opera, and while there wrote and composed "Das Liebesverbot," based on "Measure for Measure." This he attempted to produce at his own benefit. The company was bankrupt, however, the artists quarreled among themselves and, after a wretched bungle, the work was retired. At the age of 23, or, to be exact, Nov. 24, 1836, Wagner married Minna Planer, a pretty actress of Magdeburg, with whom he lived 25 years, separating from her four years before her death, which occurred in 1866. In Jan., 1837, Wagner became director of the Königsberg theatre. Here he was again thrown out of employment by the bankruptcy of the company, and in the fall, became director at Riga, Russia, where his wife obtained employment as an actress. In Riga he attempted but did not complete a comic opera based on the Arabian Nights, entitled "The Happy Bear Family," and, more important than this, sketched out his plot for "Rienzi." Wagner had left many creditors in Königsberg. He became deeply involved in debt at Riga. In 1839 he managed to escape his creditors, was smuggled across the Russian frontier by his friends, rejoined his wife, who had preceded him in disguise, and set sail for London in a small vessel from Pillau, meaning to make his fortune in Paris as a composer. The voyage lasted nearly a month, and the weather was so bad that the Wagners were very ill, but this acquaintance with the sea inspired "Tristan und Isolde." From London the Wagners went to Boulogne, where Meyerbeer was then spending the summer, and after obtaining letters of introduction to Paris managers and publishers from this composer (whom he afterwards shamefully abused), Wagner proceeded to Paris. Disappointed in the hope of winning recognition from the Parisians, Wagner was compelled to support himself by arranging dance music, writing songs, novelettes, articles, etc., and was so desperately poor that he sought employment in the chorus of a cheap Boulevard theatre, but was rejected on the ground that he could n't sing well enough. But the period of obscurity, which was less endurable to Wagner than poverty, was soon to end. In 1842 "Rienzi" was performed in the new Dresden Opera House. He had been obliged to secure Meyerbeer's influence to insure its production, but its success was so great that within ten weeks he had the pleasure of seeing "The Flying Dutchman" put on. Thereafter, Wagner was a man to be reckoned with. Torrents of abuse and extravagant praise henceforth greeted each new work. He could be no longer ignored, and his appointment soon followed as chapelmaster of the Dresden Opera at $1125 per annum. There he remained for six years from 1843. The Biblical scene for three choirs of male voices, "Das Liebesmahl der Apostel" (The Lovefeast of the Apostles), was composed during this period for the Dresden Liedertafel, of which he was conductor, and in 1845 his "Tannhäuser" was produced. Lohengrin was completed next, and "Meistersinger" sketched out, but in 1849 he became involved in a revolutionary movement, took part in an actual insurrection in Dresden, and was obliged, on the suppression of disorder, to escape from the country. Whether he really aided in building a barricade, or waved a red flag to rally the rioters, or burned down the opera house, is not known, and will

not be until Wagner's long autobiography is published. At any rate a general alarm was sent out by the police of Dresden, May 16, 1849, directing that "Royal Chapelmaster Richard Wagner" be arrested on sight. By this time Wagner was safe with Liszt in Weimar, and that devoted friend, having heard he was about to be arrested there, provided him with the means of reaching Zurich. For the next six years Wagner composed nothing. The chief, most powerful, and most generous of his friends was Liszt. In enemies he was rich, and he hit them often and hard in the essays and books with which he was beginning the propaganda of his art theories. These were, to give the English titles: "Art and Revolution," 1849; "Art and Climate," "Art Work of the Future," 1850; "Opera and Drama," 1851; "Judaism in Music," 1852; and a "Communication to my Friends," in which he sets forth certain autobiographical facts, and first records his plans for the Nibelung Festival. After three years of exile the Tetralogy, or, as it was first designed, Trilogy of the Ring, began to take shape. Although composed in the order in which they are performed, the book of "Die Götterdämmerung," which he meant to call "Siegfried's Death," was written first, then "Siegfried," which he spoke of as "Young Siegfried," then "Die Walküre," and finally "Das Rheingold." It is to be observed that in treating the Nibelung myth, Wagner allowed himself the utmost license. He followed the dictates of his own dramatic instinct rather than the "Nibelungenlied" or the older Sagas, and the pictures he presents of the Norse or Teuton mythology are not more faithful to the religious conceptions of his remote ancestors than was "Parsifal," with its jumble of Christian mysticism to the religion of his contemporaries. Music to "Das Rheingold" was completed, 1854, and he began work on "Die Walküre," on which he was occupied until 1856, his labours being interrupted by an engagement in London as conductor of eight Philharmonic concerts in 1855. Returning again to Zurich, he wrote and composed "Tristan und Isolde," gave concerts, and conducted in Zurich, and arranged for the Paris production of "Tannhäuser," ordered by Napoleon III. The Paris production was a failure, because he declined to compose a ballet for the occasion, but the fact that he should have been accorded such an honour (due the influence of Princess Pauline von Metternich, wife of the Austrian ambassador to France), was largely responsible for the revocation of his exile, except as regarded Saxony. Wagner then visited Vienna, where he heard his opera "Lohengrin" for the first time, and had "Tristan" placed in rehearsal. A few months later, while in Moscow, he was informed that the Vienna Opera had been obliged to abandon this work, after 57 rehearsals, because it was unsingable! Concluding his Russian concerts, Wagner, now separated from his wife, returned to Switzerland and settled in the home of his friends the Willes at Mariafeld, to begin work on "Meistersinger." Having given a true and noble picture of the Minnesingers in "Tannhäuser," it was the composer's wish to paint with equal fidelity the Song Guilds of a later age,—to disprove at the same time the notion of German critics that he could not write melody, and to amuse himself by poking fun at the pedants. Creditors in Vienna, where Wagner had accumulated a large indebtedness, threatened to descend on him in Switzerland, so he hastily retired to Stuttgart. Financial troubles, however, were soon to become a thing of the past. King Ludwig of Bavaria, who had just ascended the throne of his fathers, had read the preface to Wagner's "Nibelung Ring" (the text of the Tetralogy), and sent a messenger to Stuttgart in search of him. In Munich the monarch informed Wagner that he was determined to aid him in his plans for the reformation of opera, and directed him to begin work on the Ring of the Nibelungs, which should be produced at the court opera as soon as

completed. The politicians and musicians were equally incensed at the favour shown Wagner and a popular demonstration was organized against him, the upshot of which was that the King requested Wagner to withdraw from court, although remaining as much his devoted friend as ever, and allowing him a pension of nearly $4000 per annum. The composer then settled at Triebschen, Lake Lucerne. His home was luxuriously appointed, he wore eccentric costumes of costly silken fabrics, and installed as his chatelaine Frau Cosima von Bülow, daughter of Liszt by the Countess d'Agoult, and wife of Hans von Bülow. Both were eventually freed of former ties by divorce, and in 1870 they were married. Meantime amid these pleasant surroundings he had completed "Meistersinger," "Rheingold," "Walküre," and "Siegfried." King Ludwig dared not build the theatre for which Wagner was hoping, but there were Wagner societies in many parts of the world, the composer was receiving propositions to take up his residence in London and Chicago, and the great and increasing interest made it evident that the ideal theatre was to be soon realized. Finally, Wagner hit upon BAYREUTH, the former seat of Bavarian royalty, the geographical centre of Germany, and a quaint old place of 20,000 inhabitants as the best site for his new theatre. The municipality not only gave him the land on which to erect the Festspielhaus, but likewise the land for his home, since celebrated as Villa Wahnfried. Although his plan for raising funds was denounced by the German press as a "swindling stock-jobbing scheme," money was coming in, and in 1872 the foundations of the Festspielhaus were laid. Concerts in aid of the building fund were given in various parts of the world; King Ludwig, at a critical moment, donated $50,000, and in Aug. 1876 the "Ring of the Nibelung" was given a festival production in complete form. Some of the music dramas had already been performed to gratify King Ludwig. "Rheingold," Aug. 25, 1869, "Walküre," June 24, 1870, but without Wagner's supervision. Although a notable success, the festival left a deficit of $37,500, part of which was paid off by a London concert, the rest gradually, by royalties on performances of the Ring now permitted elsewhere. Wagner next set to work on "Parsifal," which was completed and produced at Bayreuth, 1882. Then the composer, in a vain effort to recover his health, settled for a time in Venice. Besides the works mentioned, Wagner composed the overtures "Polonia," "Columbus," "Rule Britannia," a "New Year's Cantata," incidental music to "Der Burggeist," "Huldigungsmarch" (completed by **Raff**); "Siegfried Idyll" in honour of his son's first birthday, 1870, "Kaisermarsch," 1870, "Festival March" for the Philadelphia Exposition, 1876; "Gelegenheits Cantata" for unveiling a monument to King Friedrich, 1843; "Gruss an den König," 1843, "Am Weber's Grabe," double quartette and funeral march for Weber, 1844; songs, the musical burlesque "A Capitulation," which had the effect of enraging the French people against the composer, although it was directed more against the Germans. During the last six years of his life most of his literary work appeared in the organ of the Wagner societies, "Bayreuther Blätter." Among these essays may be noted: "What is German?", "Religion and Art," "Modern Public and Popularity," "The Public in Time and Space," "A Retrospect of the Stage Play Festival of 1876," "The Stage Consecration Play in Bayreuth, 1882," "An Account of the Performance of a Youthful Work," "On Composing Poetry and Music," "On the Composing of Operatic Poetry and Music in Particular," "On the Application of Music to the Drama." Mention should also be made of his admirable book on conducting. B. May 22, 1813, Leipsic; d. of erysipelas, Venice, Feb. 13, 1883. See his letters to Liszt, Uhlig, Fischer, Heine, etc.; biographies by Dannreuther, H. T. **Finck**, **G.** Kobbé, Pohl, Tappert, Jullien, Glasenapp, and Ellis. **Cosima** assumed charge of the

Bayreuth Festivals on the death of RICHARD WAGNER, displaying an extraordinary aptitude for business affairs. B. about 1838; m. Hans von BÜLOW, 1857; divorced, and m. RICHARD, 1870. **Siegfried** composed the operas "Der Bärenhäuter," 1899; "Herzog Wildfang," 1901; "Der Kobold," 1904, etc., the symphonic poem "Sehnsucht"; conducted Bayreuth Festivals, and with success in England and elsewhere. In early life he prepared for the profession of architect at a polytechnic school, but in his 21st year took up the study of music with Kniese and Humperdinck, and made his debut as a conductor, Aug. 5, 1893. B. June 6, 1869; only son of RICHARD and COSIMA; add. Bayreuth, Bavaria. **Johanna** sang sop. in opera, created Elizabeth in TANNHÄUSER and appeared with success in other operas by her uncle RICHARD. B. Oct. 13, 1828, near Hanover; m. Judge Jachmann; d. Oct. 16, 1894, Würzburg.

Wainwright (John) composed church music; sang and played organ in what is now Manchester Cathedral. D. 1768. **Dr. Robert** composed the oratorio "The Fall of Egypt" and church music; succeeded his father JOHN, as organist in Manchester. B. 1748; d. July 15, 1782. **Richard** played organ at St. Peter's, Liverpool, where his brother ROBERT had preceded him. B. 1758; d. Aug. 25, 1825. **William** played doublebass, sang, sold music in Manchester. Son and pupil of JOHN. D. 1797.

Waits were at once the watchmen and town musicians, possibly so called because it was their duty to "wait" or attend on the magistrates and other officials on ceremonial occasions, who seem to have been employed in England until the accession of the House of Stuart, corresponding to the Zinkenisten of Germany, and like them, playing coarse reed instruments. Then the name was transferred to the country musicians who sang carols and gave serenades during the Christmas holidays. The name was also applied to a primitive kind of oboe, and to a Fa-la for four voices composed by Jeremy Savile during the reign of Charles II, and still sung by madrigal societies.

Walcker (Eberhard Ludwig) built organs, having learned the craft from his father, and trained his five sons in the business. B. 1794, Cannstadt; d. 1872, Ludwigsburg. **Heinrich, Friedrich, Karl, Paul,** and **Eberhard** continued the organ building business established by their father.

Waldersee, von (Count Paul) assisted in editing works of Beethoven and Mozart; was Prussian army officer, 1848–71. B. Sept. 3, 1831, Potsdam.

Waldflute, Waldflöte, Waldpfeife. *Ger.* Forest flute; ORGAN stop of 4-ft. pitch consisting of open wood pipes. **Waldquinte** or **Waldflötenquinte** is a similar stop one-fifth higher in pitch.

Waldhorn. *Ger.* **Hunting horn** or **French horn.**

Waldmädchen. C. M. von Weber's two-act opera, to book by Steinburg, was first performed Nov. 24, 1800, at Freiberg, and afterwards remodelled as "Silvana das Waldmädchen, 1810. A new revision with interpolated music was given in 1885 in Lübeck and Hamburg.

Waldstein, von (Count Ferdinand Ernst Gabriel) was a noted amateur and patron of music to whom Beethoven dedicated his piano sonata in C, Op. 53. A novice of the Deutscher Orden, he became acquainted with the great composer while in attendance at the Electoral Court at Bonn. Later he obtained a dispensation from his vows and married, but left no heirs, and with him the family became extinct. B. Mar. 24, 1762; d. Aug. 29, 1823.

Waldteufel (Emil) composed waltzes, polkas, mazourkas, etc., many of which became highly popular in all parts of the world — more than 225 from the year 1878.

Waley (Simon) composed services for the Synagogue, songs and piano music; pupil of his sister, then of Moscheles, Bennett, Osborne, Horsley, and Molique. B. 1827, London; d. 1875.

Walkeley (Anthony) composed a service in E flat; played organ Salis-

bury Cathedral; in boyhood chorister, and later lay vicar at Wells. B. 1672; d. 1718.

Walker (Edith) sang con. in opera; debut at Vienna Hofoper, where she was first contralto for several years, then at the Metropolitan, New York, and Covent Garden, London, and appearing at leading concerts, possessed large repertoire, and was especially known as interpreter of Wagnerian rôles; pupil of Orgeni, Dresden Conservatory. B. Long Island; add. New York.

Walker (Frederick Edward) taught vocal, Royal Academy of Music, London, from 1883; conducted Brixton Philharmonic Society; sang ten., and was boy chorister, Eng. Chapel Royal. B. Jan. 17, 1835, London.

Walker (Joseph) founded the organ building house in London, 1819, which was continued by his sons as Joseph Walker & Sons.

Walküre. The second music drama in Richard Wagner's Tetralogy the "RING DES NIBELUNGEN."

Wallace, Lady (Grace Stein) made Eng. trans. of the Mozart, Mendelssohn and Beethoven letters, Longman & Co., London. B. Edinburgh; daughter of John Stein; m. Sir James Maxwell Wallace, 1836; d. 1878.

Wallace (William Vincent) composed the successful operas "MARITANA," Drury Lane, London, Nov. 15, 1845; "Matilda of Hungary," 1847; "Lurline," Covent Garden, London, Feb. 20, 1860; "The Amber Witch," Feb. 28, 1861, Her Majesty's, London; "Love's Triumph," Nov. 16, 1862, Covent Garden; "The Desert Flower," Oct. 12, 1863, Covent Garden, the unpublished "Maid of Zurich," and the unfinished opera "Estrella." No composer of modern times enjoyed so varied and picturesque career as Wallace. Son and pupil of an Irish bandmaster, he often led the orchestra in the Dublin Theatre in boyhood, and after hearing Paganini, 1831, gave his whole time to perfecting his technique on the violin. He played his own concerto at a Dublin concert in 1834, but tiring of the Irish capital, left for London, accompanied by his wife, born Kelly, and her sister. Mrs. Wallace charged him with making love to the sister, and promptly left him, and the young musician then emigrated to Australia. 100 sheep from Governor Sir John Burke were part payment for a concert given in Sydney. Then he wandered into New Zealand, where he was rescued from death by the daughter of a native chief, and embarked on a whaler. He narrowly escaped death in a mutiny, and next appeared in India, where he won the admiration of the Begum of Oude. Tours of Latin America then occupied him until 1845, when he reached London, met Fitzball, Balfe's old librettist, and produced "Maritana." The next 14 years were spent in Germany, and he composed chiefly piano music. His eyesight failing, just as he had been commissioned to compose an opera for Paris, he made a concert tour of North and South America, and then settled in New York, where he lost all his fortune in the failure of a piano factory. Then he resumed his career as a composer in London. His second wife was the pianist Helene Stöpel, who survived him. B. June 1, 1814, Waterford, Ireland; d. Oct. 12, 1865, Chateau de Bagen, Haute Garonne, France.

Wallaschek (Richard) wrote "Aesthetik der Tonkunst," 1886; lectured at Lemberg University.

Wallerstein (Anton) composed popular dance music, "Das Trauerhaus," "Sehnsucht in die Ferne," and other popular songs; played violin. B. Sept. 28, 1813, Dresden; d. 1892, Geneva.

Wally. Alfredo Catalani's four-act opera, to book by Luigi Illica, based on von Hillern's novel, was first performed in Turin, 1892, where it failed, but was revived with success in Buenos Ayres, 1904. The scene is laid in the Tyrol in the early part of the 19th century, and the first act represents the mountain scenery about the cabin of Stromminger, a hunter of the village of Hochstoff. Friends gather to celebrate the hunter's 70th birthday, and among them is Gellner, a noted marksman, who loves Wally, Strom-

minger's daughter. Hagenbach, a sharpshooter from the village of Sölden, comes in, and his boastings so irritate old Stromminger that a quarrel results, and Hagenbach strikes the old man, knocking him down. Gellner tells Stromminger that Wally loves Hagenbach, which arouses the old man to a fury. He promises Wally to Gellner, and when the girl refuses her consent, drives her from home. The next act takes place in Sölden. Wally has inherited her father's fortune, and has many suitors, but declines them all. Gellner and Hagenbach enter, and Hagenbach begins a flirtation with Afra, landlady of the inn. Wally insults Afra, Hagenbach, to avenge his sweetheart, undertakes to make Wally kiss him. The Dance of the Kiss follows, at the end of which Wally kisses Hagenbach. From the laughter of the spectators, Wally learns that Hagenbach has been making sport of her, and turning to Gellner, who still loves her, she demands that he kill Hagenbach. The third act represents Wally's room on the one side, and the village street of Hochstoff on the other. As Hagenbach comes along the street, Gellner springs from a hiding place, and forces his rival over a precipice. Hagenbach calls for help, and Wally, seized with remorse, saves his life at great peril to her own. The fourth act represents the interior of a mountain hut. Hagenbach comes there to declare his love for Wally, and both are so interested that they do not realize that a storm has arisen, which hides from view the path by which they might have descended.

Walmisley (Thomas Forbes) composed glees and played organ in London churches; pupil of Attwood. B. 1783, London; d. July 23, 1866. **Thomas Attwood** composed a service in B flat, anthems, odes; played organ; was Dr. Mus. and professor Cambridge University. B. Jan. 21, 1814, London; son and pupil of THOMAS FORBES; d. Jan. 17, 1856, Hastings.

Walnika or **Walynka.** *Russ.* Species of bagpipe used by the Russian peasants.

Walond (William) composed the first setting of Pope's "Ode on St. Cecilia's Day"; played organ, Oxford. **William** played organ Chichester Cathedral, 1775–1801. Probably son of WILLIAM; d. 1836.

Walsegg, von (Count Franz) ordered the Mozart Requiem which was completed by Süssmayer after the master's death, and had it performed as his own; was an amateur whose vanity caused him to assume the credit of many other works in the same way.

Walsh (John) published music in London from 1690, issuing 12 Corelli sonatas, 1700; was instrument maker to the English court. D. Mar. 13, 1736. **John** continued the business established by his father, JOHN, 30 years. D. Jan. 16, 1766. The business then passed successively through the hands of William Randall, Henry Wright, Wright & Wilkinson, and finally to Robert Birchall.

Walter (Benno) played violin, Munich court orchestra; pupil Munich Conservatory. B. June 17, 1847; d. Oct. 23, 1901.

Walter (George William) played organ in Washington churches; collected notable musical library; son and pupil of WILLIAM HENRY, and later of J. K. Paine, Boston, and S. P. Warren, New York; Dr. Mus., Columbia University, 1882. B. Dec. 16, 1851, New York. **William Henry** composed Masses in C and F, anthems and services for the Protestant Episcopal Church; played organ in Newark, N. J., churches, and at 17, Church of Epiphany, New York, then at chapels of Trinity Church, at Columbia University from 1856; Dr. Mus., Columbia, 1864. B. July 1, 1825, Newark.

Walter (Gustav) sang ten. in opera, debut at Vienna, 1856, later a successful concert singer, especially in Schubert lieder, and first ten., Vienna court opera; pupil of Vogl, Prague Conservatory. B. Bilin, Bohemia, 1835; retired, 1887.

Walter (Ignaz) composed and sang ten. B. 1759, Radowitz, Bohemia; d. 1830, Ratisbon. **Juliane Roberts** was also a singer and the wife of IGNAZ.

Walther (Johann) aided Martin Luther in the preparation of the "Geystlich Gesangk Buchleyn," 1524, the first Protestant Hymnal; composed; became chapelmaster to the Elector of Saxony, 1525. B. 1496, Gotha, Thuringia; d. 1570, Torgau.

Walther (Johann Gottfried) wrote a "Musikalisches Lexicon," 1732, Leipsic, which was the first to combine definitions of musical terms with biography, on which Gerber's work was founded; composed chorales and clavier music; was organist at Weimar, where he became the intimate of his kinsman J. S. Bach, then at Erfurt and again at Weimar, where he was made court musician; pupil of Jacob Adlung and J. B. Bach. B. Sept. 18, 1684, Erfurt; d. Mar. 23, 1748, Weimar.

Walther (Johann Jacob) played violin; composed many works for the Electoral Court at Mayence, including dances and variations in which are imitations of bird calls; improved the technique of the violin. B. 1650, Thuringia.

Walther von der Vogelweide was a noted Minnesinger and poet. B. about 1164, probably in the Tyrol; d. after 1227, Würzburg.

Waltz. *Fr.* Dance said to have originated in Bohemia but now of almost universal popularity. It is in triple measure time in crotchets or quavers, and consists of eight or sixteen bar phrases. A coda and introduction are frequently added to the original dance form by modern waltz writers. The "Vienna" waltz is characterized by a rapid movement and strict unbroken time. Ländler are slower and more dignified than the waltz. "Classical waltzes" are compositions in waltz form intended as concert pieces not for dance tunes. Greater scope is given to the composer and player than is compatible with the rhythm of the waltz.

Waltzer. *Ger.* WALTZ.

Walze. *Ger.* A roll or symmetrical run or division.

Wambach (Emile Xavier) composed a hymn for chorus and orchestra, two oratorios, the Flemish drama, "Nathan's Parabel," the symphonic poem "Aan de boorden van de Schelde"; pupil Antwerp Conservatory. B. Nov. 26, 1854, Arlon, Luxembourg; add. Antwerp.

Wanhal or **Vanhall (John Baptist)** composed 100 symphonies, 100 string quartets, 25 masses, two operas, an oratorio, etc.; played violin; pupil of Kozak and Erban. B. May 12, 1739, Nechanicz, Bohemia; d. 1813, Vienna.

Wanless (Thomas) composed "The York Litany," anthems and church music; played organ York Minster. D. 1721.

Wanski (Jan) composed popular Polish songs. **Jan Nepomuk** composed a method and études for violin; played violin in successful tours as virtuoso; pupil of Baillot. B. about 1800; son of JAN; retired and settled at Aix.

Ward (John) composed "Die not, fond man," and other madrigals dedicated to his "good Maister, Sir Henry Fanshawe, Knight," and published 1613; anthems and an Evening Service.

Ward (John Charles) composed "The Wood," cantata for double choir, "A Psalm of Life" with orchestra; orchestral fugue on "The Sailor's Hornpipe"; played organ London churches. B. Mar. 27, 1835, London.

Warnots (Jean Arnold) taught music in Brussels. B. 1801; d. 1861. HENRI composed the operetta "Une heure du Mariage," Strassburg, 1867, in which he sang the leading rôle; a patriotic cantata, Ghent, 1867; in early life an opera singer; then founded a music school in Brussels, and directed Brussels City Musical Society; pupil of his father JEAN ARNOLD, and later of the Brussels Conservatory, where he was for a time professor. B. 1832, Brussels; add. Brussels. **Elly** sang sop. in opera, debut at Brussel, 1878, and later at Florence, the Paris Opéra Comique; daughter and pupil of HENRI. B. Liège, 1862.

Warren (Joseph) played violin, piano, organ; wrote "Hints to Young Composers," etc.; composed masses. B. Mar. 20, 1804; d. Mar. 8, 1881, Bexley, Eng.

Warren (Samuel Prowse) com-

posed church music; played organ All Souls', and later Trinity Church, New York; pupil of Haupt, G. Schumann, and Wieprecht. B. Feb. 18, 1831, Montreal, Can. **Richard Henry** founded the Church Choral Society for which Parker's "Hora Novissima" was composed; composed songs, a comic opera, anthems, and services; played organ St. Bartholomew's from 1886; conducted orchestral concerts; son and pupil of SAMUEL PROWSE. B. Sept. 17, 1859, New York; add. New York.

Warren (William) composed; played organ St. Thomas's church, New York, from 1870; was instructor Columbia University. B. 1828, Albany, N. Y.; d. 1902, New York City.

Wartel (Pierre François) sang ten. in opera, introduced Schubert's songs to France; taught Nilsson, Trebelli, etc.; pupil of Choron, and later prize pupil Paris Conservatoire. B. April 3, 1806, Versailles; d. 1882, Paris. **Atala Therese Annette Adrien** composed studies for the piano; played piano, the first woman instrumentalist to play at the Conservatoire concerts; taught, Paris Conservatoire, where she had been a pupil; also pupil of her father, the violinist Adrien. B. July 2, 1814, Paris; m. PIERRE FRANÇOIS; d. 1865. **Emil** sang Paris Théâtre Lyrique; then founded a school of singing. Son and pupil of PIERRE FRANÇOIS and ATALA T. A.

Warwick (Thomas) played organ Eng. Chapel Royal in succession to Orlando Gibbons; composed a 40-part song. D. after 1641.

Wasielewski, von (Joseph W.) wrote historical and critical books on music; composed; played violin and conducted. B. 1822, Dantzic; d. 1896, Sondershausen.

Wassermann (Heinrich Joseph) played violin; composed. B. 1791, Schwarzbach, Fulda; d. 1838, Richen, near Basle.

Wasserorgel. *Ger.* Hydraulic ORGAN.

Watson (John Jay) played violin and conducted. B. Sept. 23, 1830, Gloucester, Mass.; d. 1902, Boston.

Watson (William Michael) taught and issued compositions under the pen name "Jules Favre." B. 1840, Newcastle-on-Tyne; d. 1889, London.

Waves of Sound are set in motion by any regularly vibrating body; vibration is the term more commonly used in ACOUSTICS.

Wayghtes. WAITS.

Webb (Daniel) wrote on music. B. 1735, Taunton; d. 1815, Bath, Eng.

Webb (George James) played organ; edited music publications. B. 1803, near Salisbury, Eng.; d. 1887, Orange, N. J.

Webbe (Samuel) composed the canon "O that I had wings," Catch Club prize, 1776, won 26 medals for other such compositions; glees, including "Glorious Apollo"; edited collections of masses including many of his own; played organ Sardinian chapel; pupil of Barbandt. B. 1740, Minorca; d. 1816, London. **Samuel, Jr.,** composed the glee "Come away death," prize catches and canons; played organ in London and Liverpool churches; pupil and son of SAMUEL. B. 1770, London; d. Nov. 25, 1843.

Weber, von (Freiherr Johann Baptist) founded the Weber family of musicians; was ennobled by Emperor Ferdinand II, 1622. The title was suffered to lapse after his death until 1738. **Joseph Franz Xaver** was an amateur in music and the drama; young brother of **Freiherr Johann Baptist. Fridolin** was steward of the Schönau-Zella estates near Freiburg, Bresgau; but played violin, organ, sang, and was a devoted amateur of music. Son of JOSEPH FRANZ XAVER; d. 1754. **Fridolin** played violin in the Electoral Court at Mannheim; succeeded his father, FRIODLIN, as land steward at Schönau. B. 1733, Zell; m. Marie Caecilie Stamm, Mannheim, 1746. **Josepha** sang sop. in opera; Mozart composed the rôle of "Queen of the Night" in "Zauberflöte" for her. Oldest daughter of the second FRIDOLIN; m. Hofer, the violinist, 1789, and on his death, the basso, Meyer. D. 1820. **Aloysia** sang sop. in opera; was Mozart's first love and sister-in-law; created "Constanze" in "Entführung," which he composed for her. B. 1750; sister of JOSEPHA; m.

the actor Lange, 1780; d. 1839, Salzburg. **Constanze** became the wife of W. A. MOZART. **Sophie** wrote an account of Mozart's death, which she witnessed while living with her sister CONSTANZE. B. 1764; m. the tenor, Haibl; d. 1843, Salzburg. **Franz Anton** was the father of CARL MARIA FRIEDRICH ERNST, who is the subject of a separate article. An able musician, he was a member of the court orchestra of the Elector Palatine, but being wounded in the Battle of Rosbach, where his master was opposed to Frederick the Great, he retired, and entered the service of the Prince-Bishop of Cologne. There he became steward and court councillor, but was deprived of office because he neglected his duties for music. EDMUND and FRIDOLIN, sons by his first marriage, were both talented in music. His wandering life after his second marriage is sufficiently referred to in the notice of CARL MARIA FRIEDRICH ERNST. B. 1734; younger brother of the first FRIDOLIN. **Edmund** became a good theoretical musician, but was not great as either violinist or conductor; was also painter and engraver. **Fridolin** conducted; sang; was pupil of Haydn. B. 1761; son of FRANZ ANTON and half brother of CARL MARIA FRIEDRICH ERNST.

Weber, von (Freiherr Carl Maria Friedrich Ernst) composed the operas "ABU HASSAN," "FREISCHÜTZ," "EURYANTHE," "PRECIOSA," and "Oberon," which were at once the beginning of German opera as a national institution, and of the Romantic School, making him the precursor of both Wagner and Schumann; was a first-class pianist and composer, and a clever musical litterateur. His mother had sung in such rôles as "Constanze" in Mozart's "Entführung" and his father FRANZ ANTON, a man of fine musical taste, a virtuoso on the viola and doublebass, but a strolling player by preference, naturally brought the children up in an atmosphere of music and the theatre. They with his half brother EDMUND, were naturally his first instructors, but at 10 he was also the pupil of J. P. Heuschkel, and in the course of their wanderings, the family settled for a time in Salzburg, where the boy was entered in the cathedral choir, then conducted by MICHAEL HAYDN. For the next six months Weber enjoyed the privilege of free lessons from that learned composer, and then the family moved to Munich, where he had as teachers Valesi and Kalcher. His first published compositions were a set of fughettas in 1798, while under the tutelage of Haydn. Under Kalcher's tuition he composed a mass, chamber music, and the opera "Die Macht der Liebe und des Weins," creditable work for a boy of 12, no doubt, but the manuscript was either lost or destroyed by the composer in after years. At this period he formed the acquaintance of Senefelder, the inventor of lithography, engraved his own variations dedicated to Kalcher, Op. 2, and fancied that he had discovered important improvements in lithography, which so interested his father that he at once took his family to Freiberg, in order to begin experiments on a large scale, — and abandoned the idea as soon as he had reached his journey's end. In Freiberg, however, the Weber family encountered Ritter von Steinsberg, head of a theatrical company, and author of an opera book which he cheerfully turned over to the 13 year old composer. Nov. 13, 1800, this work was produced as "Das Waldmädchen," but hardly equalled the extravagant claims which had been made for it, although it was afterwards performed in Vienna, St. Petersburg, and other music centres. The boy again turned his attention to lithography, and offered his process to Artaria, who did not reply to his letters. In the autumn of 1801 the family had returned to Salzburg, where Weber composed his next opera, "Peter Schmoll und seine Nachbarn." which was produced two years later in Augsburg, without success. In 1804 he became the pupil of Abbé VOGLER, and by the advice of that learned musician devoted nearly two years to study, without attempting

compositions in the larger forms. Owing to Vogler's influence, he obtained the appointment of conductor at the Breslau Theatre while in his 18th year. This post he resigned after two years of hard work, supported himself for a time giving lessons, but soon obtained the post of Musik-Intendant to Duke Eugene of Würtemberg. His only symphonies, two in C major, were composed during this period, but the Napoleonic wars disrupted the court, and Weber next became private secretary and music master to Duke Ludwig at Stuttgart. Three years of dissipation followed. He recast "Das Waldmädchen"; composed 13 songs, the piano quartet in B flat, and "Der Erste Ton" for solo, chorus, and orchestra, but was led into financial difficulties by the singer Margarethe Lang, and just on the eve of the production of his remodelled opera "Silvana," was thrown into prison, charged with having sold a court appointment which carried exemption from military service. Although his conduct was satisfactorily explained, he was banished, and after giving a concert of his own compositions in Mannheim, he settled in Darmstadt with his old master, Abbé Vogler. "Silvana" was finally given with fair success in Frankfort, 1810, and in 1811 he achieved his first real success as a dramatic composer with the singspiel "Abu Hassan," Munich. Then followed a series of concert tours, which ended for a time when he settled in Prague to reorganize the opera, and having been familiar with every detail of the stage from childhood, he soon accomplished a salutary revolution. He restored discipline, perfected the stage settings, and managed every detail, conducting with a degree of enthusiasm and precision then unusual, and producing many new works. This engagement closed with a triumphal performance of his cantata "Kamp und Sieg" in celebration of the Battle of Waterloo. Count Brühl, Spontini's old antagonist in Berlin, vainly endeavored to secure Weber's appointment at this time to a chapelmastership, and Weber then accepted a call to a similar post in Dresden, where he passed the remainder of his life. The following year, Nov. 4, 1817, he married Caroline Brandt, a young actress with whom he had long been in love, and who had taken the chief rôle in his "Silvana" in Frankfort. The most important period of his life as a musician began auspiciously. He took his bride on a concert tour at which both were everywhere cordially received, and began to compose "Freischütz," his greatest opera, which was not completed until 1820. In the intervals of official duties, he composed chamber music, scored the music for "Preciosa," (Wolff's play) in three weeks, and began the comic opera "Die drei Pintos," (completed by Mahler). In 1821 the incidental music to "Preciosa" was given in Berlin for the first time, and on June 18 of that year, "Freischütz" was produced. Weber himself conducted both rehearsals and performance of the opera, which aroused the Germans to the greatest demonstration of approval ever known in Berlin up to that time. The reception given the composer on his concert tours indicated that he was everywhere more thoroughly appreciated than in Dresden, and he was tempted to accept the chief conductorship at Cassel, where he had been offered an increase of salary. In 1822, however, "Freischütz" made him immensely popular at home, and so established his reputation that he was commissioned to compose a new work for the Kärnthnerthor Theatre in Vienna. "Euryanthe" was selected as the subject. While he was at work on this opera, he received an invitation to compose a new work for Paris. "Euryanthe" was not favourably received by the Viennese, although Weber had himself had been accorded ovations when he conducted the first three performances. Greatly discouraged at the result of what he had hoped would be his best work, and already in the grip of consumption, which had killed his mother, and was soon to carry him off, Weber's chief anxiety was to make suitable provision for his family. Kemble

offered $5000 for an opera for London, and invited him to conduct "Freischütz" and "Preciosa." Warned by his physician that while he might live for years in Italy, a sojourn in England would end his existence in a few months, he nevertheless accepted, and "Oberon" having been selected as the subject, he began the study of English to qualify himself for the task before him. In 1826 he started for London, lingered for a time in Paris, and reached his destination Mar. 5. The work was performed with great success on April 12, and Weber conducted the first twelve performances. Although his strength was failing rapidly, he likewise appeared at a number of concerts. His last work, the song "From Chindara's warbling fount," was sung to the composer's accompaniment on May 26. His last public appearance took place four days later. B. Dec. 18, 1786, Eutin, Oldenberg; d. June 5, 1826, London. Besides the works named he left the unfinished opera "Rübezahl," incidental music to "König Ingurd," "Heinrich IV," "Der Leuchtthurm," the cantatas "Natur und Liebe," the hymn "In seiner Ordnung schaff der Herr" with orchestra, two masses, four scenas for sop. with orchestra; two scenas for ten. with chorus and orchestra; 19 part-songs, six canons, two clarinet concertos, a bassoon concerto, adagio and rondo ungarese for bassoon and orchestra, the "Invitation to the Dance" ("Aufforderung zum Tanze"), Op. 65; 10 sonatas, Concertstück with orchestra, 6 Écossaises, 12 Allemands, sets of variations, a Jubel-overture and 18 "Valses favorites de l'imperatrice de France." See biographies by M. M. von Weber (his son), Barbadette, Paris, 1862; Jahns, Leipsic, 1873; Th. Hell, 1828, and Weber's letters to his wife, published by Carl von Weber, 1886.

Weber (Gottfried) conducted the Museum concerts in Mannheim; played flute, piano, 'cello; wrote on music; composed a piano sonata, Te Deum with orchestra, three masses, a Requiem. B. 1779, Freinsheim, near Mannheim; d. Sept. 21, 1839, Kreuznach.

Weber's Last Waltz was really composed by Reissiger, but was attributed to Weber because a manuscript copy was found among his papers. Known also as "Dernière Pensée" and "Letzter Gedanke."

Weckerlin (Jean Baptiste) composed the choral symphony "Roland," 1847; the one-act opera "L'organiste dans l'embarras," Théâtre Lyrique, Paris, where it ran 100 performances, 1853; the one-act opera "Après Fontenot," Théâtre Lyrique, 1877; the "Symphonie de la fôret," the oratorio "Jugement Dernier," the symphonic ode "Poémes de la Mer," the "Paix, Charité, Grandeur," Opéra, 1866, and other cantatas, in all 500 works, including 31 operas; was librarian of the Paris Conservatoire from 1876, having been the assistant from 1869; edited collections of old music; wrote a history of instrumentation; pupil of Elwaert and Halévy, Paris Conservatoire. B. Nov. 9, 1821, Guebwiller, Alsace; add. Paris.

Wechselgesang. *Ger.* Responsive or antiphonal song.

Wechselnote. *Ger.* Proceeding in counterpoint from a discord by a skip.

Wedding of Camacho. Felix Mendelssohn's early opera, to book by Klingemann, based on "Don Quixote," and known in German as "Die Hochzeit des Camacho," was performed for the first and only time in Berlin, April 29, 1827.

Wedekind (Erica) sang sop. in opera and concert, debut 1894, Dresden, where she was engaged five years; pupil Dresden Conservatory. B. Nov. 13, 1872, Hanover; m. Herr Oschwald, 1898.

Weelkes (Thomas) composed anthems, ballets, and madrigals, contributed to "The Triumphes of Oriana," 1601, "As Vesta was from Latmos Hill descending"; played organ Winchester College and Chichester Cathedral; publications dated 1597–1614.

Wegeler (Franz Gerhard) was Beethoven's physician and biographer. B. 1765, Bonn; d. 1848, Coblentz.

Wegelius (Martin) composed "Mig-

non" for sop. and orchestra, the overture "Daniel Hjort"; wrote textbooks; conducted opera and directed Helsingfors Conservatory; pupil of Bibl, Richter, and Paul. B. Nov. 10, 1846, Helsingfors; add. Helsingfors.

Wehle or **Wehli (Karl)** composed a sonata, Op. 38, and other piano music; played piano in virtuoso tours of America and Europe; pupil of Moscheles and Kullak. B. Mar. 17, 1825, Prague; d. 1887, Paris.

Weich. *Ger.* MINOR; soft and rich.

Weidenbach (Johannes) taught piano, Leipsic Conservatory, where he had been a pupil. B. Nov. 29, 1847, Dresden; add. Leipsic.

Weigl (Joseph) played 'cello in the Esterhazy orchestra under Haydn, later in the Imperial Opera and Chapel. B. 1741, Vienna; d. Jan. 25, 1820, Vienna. **Joseph** composed the "Schweizer familie," "L'Uniforme," "Cleopatra," and many other successful operas, Passions, church music; conducted operas in Vienna; pupil of Albrechtsberger and Salieri, godson of J. Haydn; medal of honour and freedom of the city of Vienna, 1839. B. Mar. 28, 1766, Eisenstadt, son of JOSEPH; d. 1846, Vienna. **Thaddäus** composed the ballet "Bacchus and Ariadne"; published music in Vienna; chapelmaster of the Hofburg. B. 1776; brother of the second JOSEPH; d. 1844, Vienna.

Weihnachtslieder. *Ger.* CAROLS.

Weinberger (Karl) composed "Die Ulanen," 1891, Vienna; "Lachende Erben," 1892; "Blumen-Mary," 1897; "Adam und Eva," 1898, and other popular light operas. B. April 3, 1861, Vienna; add. Vienna.

Weingartner (Paul Felix) composed the operas "Sakuntala," Weimar, 1884; "Malawika," Munich, 1886; "Genesius," Berlin, 1893, which was quickly withdrawn but later produced with success at Mannheim and elsewhere; "Orestes," Berlin, 1902; the symphonic poems "König Lear," "Das Gefilde der Seligen"; succeeded MAHLER as conductor of the Vienna Opera, where he was engaged in 1908; pupil of W. A. Remy, then of the Leipsic Conservatory, where he won the Mozart prize, and then one of the Liszt disciples at Weimar, he became conductor of the Königsberg Theatre, and held similar posts at Dantzic, Hamburg, and Mannheim until 1891, when he was called to the Berlin Opera, and also conducted the symphony concerts of the Royal orchestra; from 1898 conducted the Kaim concerts in Munich, and frequently appeared as conductor in other European cities and in America. B. June 2, 1863, Zara, Dalmatia; add. Vienna.

Weinlig (Christian Ehrgott) played organ; composed; pupil of Homilius and of Padre Mattei, Bologna. B. 1743, Dresden; d. 1813. **Christian Theodor** taught theory, numbering Wagner among his pupils; composed; became cantor of the Thomasschule in succession to Schlicht; nephew and pupil of CHRISTIAN EHRGOTT. B. 1780, Dresden; d. 1842, Leipsic.

Weis (Carl) composed "The Polish Jew," Berlin, 1902, the comic opera "The Twins." Frankfort, 1903.

Weisheimer (Wendelin) composed the operas "Theodor Körner," Munich, 1872; "Meister Martin und sein Gesellen," Carlsruhe, 1879; wrote essays; taught at Strassburg; conducted at Würzburg; pupil Leipsic Conservatory. B. 1836, Osthofen, Alsace; add. Strassburg.

Weiss (Franz) played viola in the Schuppanzigh quartette; composed chamber music. B. 1778, Silesia; d. 1830, Vienna.

Weiss (Julius) played violin, for which he wrote method; taught; wrote criticism; pupil of Henning. B. July 19, 1814, Berlin.

Weiss (Willoughby Hunter) composed the "Village Blacksmith" and other popular songs; sang in opera and oratorio; pupil of Sir George Smart. B. April 2, 1820, Liverpool; d. Oct. 24, 1867. **Georgina Ansell Barrett** sang minor rôles in opera; pupil Royal Academy of Music. B. 1826, Gloucester; m. WILLOUGHBY HUNTER, and on his death, C. Davis; d. Nov. 6, 1880, Brighton.

Weissbeck (Johann Michael) com-

posed; wrote pamphlets on music; played organ, and conducted church music. B. 1756, Unterlaimbach, Swabia; d. 1808.

Weissenote. *Ger.* White note, a minim.

Weitzmann (Karl Friedrich) composed operas and other works in larger form; wrote several valuable works on theory; lectured, and taught music in Berlin. B. Berlin, 1808; d. Berlin, 1880.

Weiteharmonie. *Ger.* Scattered harmony.

Welch (John Bacon) taught singing Guildhall School of Music; pupil of Nava, Milan. B. 1839, Northampton, Eng.; d. July 1, 1887.

Welcker von Gontershausen (Heinrich) wrote on the history and construction of instruments; was piano maker to the Duke of Hesse. B. 1811, Gontershausen; d. 1873.

Weldon (Georgina Thomas) composed and sang in English concerts and music halls. B. May 24, 1834; retired 1885.

Weldon (John) composed the prize settings of Congreve's masque "The judgement of Paris," anthems, and songs; played organ Eng. Chapel Royal; pupil of Walter and Henry Purcell. B. 1676, London; d. 1736, London.

Welsh Harp. HARP played in Wales, originally single action.

Welsh (Thomas) sang in English operas, later becoming bass of the Eng. Chapel Royal; in boyhood chorister Wells Cathedral. B. 1780, Wells; d. 1848. **Mary Anne Wilson** sang sop. with great success, earning $50,000 in the first year of a brief career; pupil of Thomas, whom she married. B. 1802; d. 1867.

Wenck (August Henri) composed piano sonatas; invented a METRONOME; played violin; pupil of Benda. Lived in Paris, 1786, and in Amsterdam, 1806.

Wenig. *Ger.* Little, as **ein stark,** rather loud.

Wenzel (Leopold) composed operettas, ballets; played violin; conducted at the Alcazar, Paris, and from 1883, Empire Theatre, London; pupil Naples Conservatorio di S. Pietro à Majella; toured as violin virtuoso at 13; joined Metra's orchestra, Marseilles, 1866, of which he later became conductor. B. Jan. 23, 1847, Naples; add. London.

Wermann (Friedrich Oskar) composed an 8-part mass, "Reformations-Cantate"; was cantor the Dresden Kreuzschule and conductor three Dresden churches; taught Dresden Conservatory; pupil Leipsic Conservatory. B. April 30, 1840; add. Dresden.

Werner (Josef) composed for 'cello, wrote a 'cello method; played 'cello, and taught Munich School of Music; pupil Munich Conservatory. B. June 25, 1837.

Wert, de (Jacques) composed 10 books of madrigals published in Venice between 1558 and 1591, a "concerto maggiore" for 57 singers. B. Netherlands; d. 1596, Mantua.

Wéry (Nicholas Lambert) taught, composed for and played violin. B. 1789, near Liège; d. 1867, Luxembourg.

Wesentlich. *Ger.* "Essential," as SEPTIME, essential or dominant seventh.

Wesley (Charles) composed six concertos for harpsichord or organ, music for the play "Caractacus," songs, anthems; played organ London churches; son of Rev. Charles and nephew of Rev. John Wesley. B. Dec. 11, 1757, Bristol; d. May 23, 1834. **Samuel** played violin, organ, sang; composed the oratorio "Ruth" at eight, and later, masses, antiphons, services, glees, songs, symphonies, and much music for organ and piano; conducted and played organ Birmingham Festivals; brother and pupil of CHARLES. B. 1766, Bristol; d. 1837. **Samuel Sebastian** composed 12 notable anthems, a service in E major; wrote on cathedral music, on which he was an acknowledged authority; played organ, Hereford Cathedral, Leeds parish church, and Winchester Cathedral (for fourteen years); and finally organist Gloucester Cathedral, and therefore conductor in turn of the Three Choir Festivals; was Doctor of Music; in boyhood chorister Eng. Chapel Royal.

B. Aug. 14, 1810; son of SAMUEL; d. April 19, 1876, Gloucester.

Wessel (Christian Rudolph) published music in London, making a specialty of the works of native composers. B. 1797, Bremen; d. 1885, London.

West (John Ebenezer) composed two cantatas, services, Psalm cxxx; played organ London churches; pupil of Prout and Bridge, Royal Academy of Music. B. Dec. 7, 1863, London; add. London.

Westbrook (Dr. William Joseph) composed songs and organ music; arranged and edited classic songs to English text; played organ and taught; composed the oratoriette "Jesus" for his doctor's degree, Oxford. B. 1831, London; d. 1894, Sydenham.

Westlake (Frederick) composed a Mass in E flat and other church music; played piano, taught Royal Academy of music, where he had been a pupil. B. 1840, Romsey, Hampshire; d. 1898, London.

Westmoreland, Earl of (John Fane) helped found the Royal Academy of Music, of which he was president; conducted Ancient Concerts from 1832; composed six Italian operas; studied music while in the diplomatic service, and was well-known amateur while Lord Burghersh. B. Feb. 3, 1784; succeeded to the earldom, 1844; d. Oct. 16, 1859.

Westrop (Henry John) composed the opera "Maid of Bremen," chamber music; conducted, sang, played violin and piano; organist in London churches. B. July 22, 1812, Lavenham, Eng.; d. 1879.

Wetzler (Hermann Hans) conducted a symphony orchestra in New York for a time in 1902–3, then settled in Berlin as teacher and pianist; was assistant organist Trinity Church, New York; pupil Clara Schumann, of Scholz, Knorr, and of Humperdinck for orchestration. B. Sept. 8, 1870, Frankfort-on-Main; add. Berlin.

Weyrauch, von (August Heinrich) composed the song "Adieu," long attributed to Schubert, but which he published, 1824, under his own name.

Wheel. Refrain or burden of a ballad.

Whelpley (Benjamin Lincoln) composed; taught music in Boston; pupil of B. J. Lang. B. Oct. 23, 1865, Eastport, Me.; add. Boston.

Whiffler. Wand-bearer to head a procession, or a fifer. According to Douce's "Illustrations of Shakespeare" the whifflers originally headed the armies or processions as pipers or fifers. Later the word came to mean any person who went before in a procession.

Whistle. Toy FLUTE; making a musical sound with the lip and breath and without using the vocal cords, the hollow of the mouth forming a resonance box. Whistling pitch is an octave higher than is generally supposed.

Whistling (Karl Friedrich) began the publication of a "handbuch," 1817, in Leipsic, which was continued by Hofmeister.

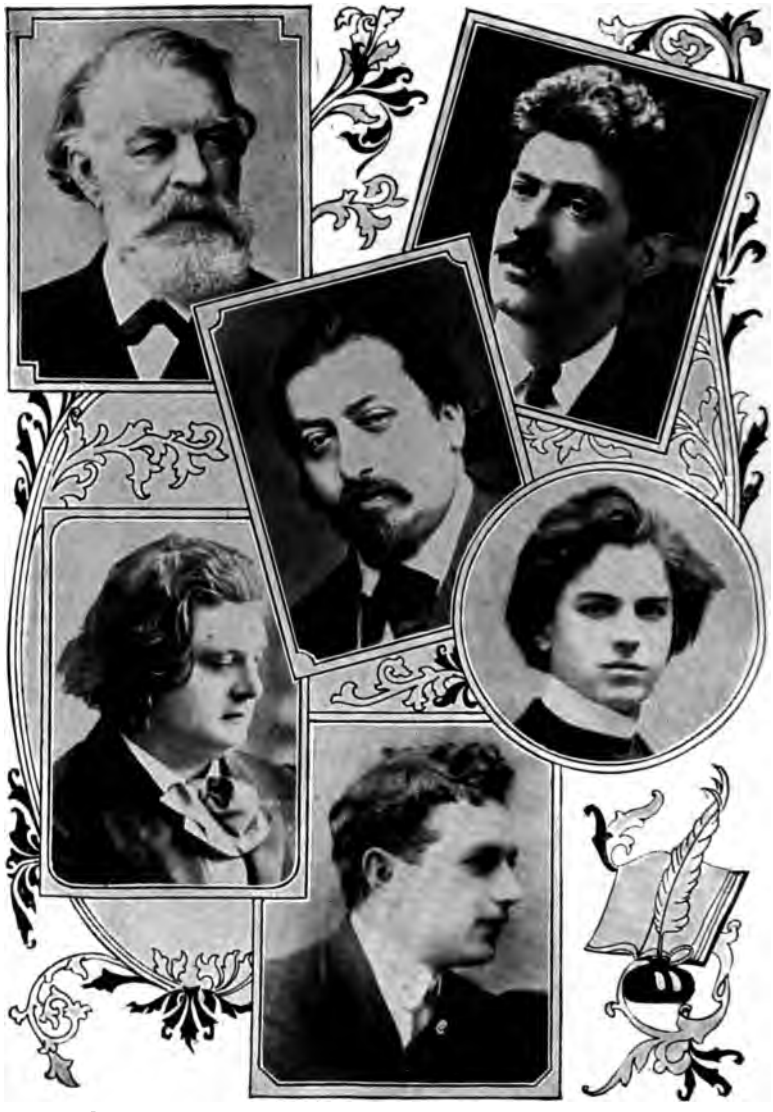
Whitaker (John) composed popular songs, anthems, English versions of Anacreontics, "A Chip of the Old Block," and other light dramatic pieces; played organ London churches. B. 1776; d. 1847, London.

White (Alice Mary Smith-Meadows) composed two symphonies, overtures, cantatas, chamber music, songs; pupil of Bennett and Macfarren. B. May 19, 1839; m. F. Meadows-White, Q.C.; d. 1884, London.

White (Maude Valerie) composed "King Charles" and other splendid part-songs, 14 piano pieces, "Pictures from Abroad," a Mass, many excellent solo songs; was Mendelssohn Scholar at the Royal Academy of Music, where she studied with Macfarren and Davenport, also pupil of Rockstro and May; lived in South America, Vienna, and London. B. June 25, 1855, Dieppe; add. London.

White (Robert) composed church music; played organ at Ely Cathedral, 1562–67.

White (Rev. Dr. Matthew) composed anthems, catches, songs, sang Eng. Chapel Royal; played organ



JOSEPH JOACHIM
EUGÈNE YSAYE

HENRI WIENIAWSKI
MISCHA ELMAN

FRITZ KREISLER
JOHANN KUBELIK

Oxford Cathedral; received doctor's degree, Oxford, 1629.

White (William) composed fantasias for lute, and much church music, chiefly to Latin text; probably lived in Oxford early part of 17th century.

Whitehill (Clarence) sang bass in opera, debut, Brussels, 1899, in "Romeo and Juliette," then at Paris Opéra Comique, and in 1900, Metropolitan Opera House, New York. B. America; add. Paris.

Whitehorne or **Whythorne (Thomas)** composed part-songs published in London, 1571. B. 1528.

Whiting (George Elbridge) composed a symphony in C, suite for orchestra in E, the ballad "Henry of Navarre" for male chorus and orchestra, Mass in C minor for soli, chorus, orchestra, and organ; the cantata "Dream Pictures," Te Deum in C for the dedication of Boston Cathedral; vesper services, 4-part and solo songs; piano concerto in D minor; played organ at Springfield, Mass., then succeeded Dudley Buck at Hartford; settled in Boston, where he taught, New England Conservatory of Music; played organ in Albany, where ALBANI sang in his choir; taught under Theodore Thomas, Cincinnati College of Music; also composed "Golden Legend" and dramatic cantata "The Tale of the Viking"; pupil of Morgan, Best, Haupt, and Radecke. B. Sept. 14, 1842, Holliston, Mass.; add. Boston. **Arthur Battelle** composed song cycles, services, concert overture, concert étude; fantasy for orchestra; taught in Boston and New York; pupil of Sherwood, Chadwick, Parker, Rheinberger; nephew of G. E.

Whitmore (Charles Shapland) composed songs, and, on his deathbed, a Kyrie; was enthusiastic English amateur. B. 1805, Colchester; d. 1877.

Whitney (Samuel Brenton) composed anthems, organ sonatas; played organ Church of the Advent, Boston; lectured and taught organ, New England Conservatory of Music; pupil of Wells and J. K. Paine. B. June 4, 1842, Woodstock, Vt.; add. Boston.

Whole Note. Semibreve, the longest note ordinarily used in modern NOTATION.

Wickede, von (Friedrich) composed songs, the opera "Ingo," the overture "Per aspera ad astra," 1875; pupil of Vieth; in early life army officer, and later post-office official. B. July 28, 1834, Domitz; lived in Munich.

Widerspänstigen Zähmung. German name of the opera by Goetz, known in English as "TAMING OF THE SHREW."

Widmann (Erasmus) published and composed music; played organ and conducted at Weikersheim; was poet laureate, 1607.

Widor (Charles Marie) composed the successful ballet "Korrigane," Paris Opéra, 1880; the lyric drama "Maître Ambros," Opéra Comique, May 6, 1886; "La Nuit de Walpurgis," for chorus and orchestra; "Gotique," and in all ten organ symphonies; organ sonatas, concertos for violin, piano and 'cello, incidental music to "Conte d'Avril" and "Les Jacobites"; taught Paris Conservatoire from 1890, professor of counterpoint from 1896; played organ St. Sulpice, Paris; wrote music criticism under the nom de plume "Aulètes"; was pupil of Lemmens, and later of Fétis, Brussels Conservatory, and at 15 organist St. François, Lyons. B. Feb. 22, 1845, Lyons; add. Paris.

Wieck (Friedrich) taught Schumann, whose father-in-law he became most unwillingly; founded a library and piano factory in Leipsic; was among the best of teachers for piano, voice, and theory. B. 1785, Pretzsch, near Torgau; d. 1873, Löschwitz, near Dresden. **Clara**, daughter of FRIEDRICH, became the wife of ROBERT SCHUMANN. **Marie** played piano in concert tours, and at the court of Prince Hohenzollern; taught piano and singing; pupil of her father, FRIEDRICH. B. about 1830. **Alwin** played violin, St. Petersburg, and taught piano, Dresden; pupil of his father, FRIEDRICH, and of David for violin. B. 1821, Leipsic; d. 1885.

Wiedemann (Ernest Johann) com-

posed for, taught, and played organ. B. 1797, Hohengiersdorf, Silesia; d. 1873, Potsdam.

Wiederholung. *Ger.* REPETITION.

Wiegenlied. *Ger.* Lullaby, or a cradle song.

Wiener (Wilhelm) played violin; pupil Prague Conservatory. B. 1838, Prague.

Wieniawski (Henri) composed fantasia on airs from Faust, Russian fantasia, studies, two concertos and other music for violin; played violin with distinguished success, touring Europe until 1860, when he settled in St. Petersburg for 12 years as solo violinist to the Czar, then touring the United States and Europe with Rubinstein; and in 1874 becoming successor to Vieuxtemps at the Brussels Conservatory; pupil of the Paris Conservatoire under Massart, where he won first prize at 11. B. July 10, 1835, Lüblin, Poland; d. April 2, 1880, Odessa.

Wie oben. *Ger.* "As above."

Wieprecht (Friedrich Wilhelm) played violin and trombone, and invented a bass tuba, 1835. B. 1802, Aschersleben; d. 1872, Berlin.

Wiggins ("Blind Tom") was a blind negro idiot who possessed a faculty of imitating performances on the piano so remarkable as to have caused all sorts of exaggerated accounts of his skill to be readily received by non-musical people. It was said, for example, that his repertoire included "sonatas of Beethoven, Mendelssohn and Bach," and that he had played the "Sonata Pathétique" without the omission of a single note, while he was accredited with the composition of "The Rain Storm" and "The Battle of Manassas," both descriptive pieces. "Blind Tom" was exhibited and played in public for about forty years, earning a sum estimated at $200,000, which may easily have been more. That a blind and idiotic negro should have been able to play the piano at all is sufficiently remarkable, and it should be said once and for all that he was utterly incapable of performing any classic sonata, or any masterpiece in any style in its entirety, although he might have "executed" or "rendered" or "butchered" such fragments as remained in his memory, and, that the two descriptive pieces named were wholly unworthy of serious consideration as music. He was able, however, to distinguish any note struck on the piano, and to repeat, within his limitations, any simple music which might be played for him. Son of slaves on the plantation of Thomas Greene Bethune, near Columbus, Ga., he was allowed access to the piano from his fourth year, and was coached from time to time by professional musicians. He loved the applause of the audiences before which he appeared, and always clapped his hands himself, grinning and bowing as he did so. During his entire life he was in the custody of the Bethune family, who were his trustees, and the beneficiaries of his tours. B. May 25, 1849; d. June 13, 1908, Hoboken, N. J.

Wihan (Hanus) played 'cello in the BOHEMIAN QUARTETTE.

Wihtol (Joseph) composed "Dramatic" overture, the symphonic picture "La fête Ligho"; taught harmony from 1886, St. Petersburg Conservatory, where he had been a pupil under Rimsky-Korsakoff. B. 1863, Wolmar, Livonia; add. St. Petersburg.

Wilbye (John) composed a fine series of madrigals, including one in "The Triumphes of Oriana," all reprinted by the Musical Antiquarian Society of London; Lessons for Lute; was the foremost of madrigal composers, and probably lutenist and teacher in London. Publications dated 1598–1614.

Wild (Franz) sang ten. in Vienna operas with much success, developing later into a bar.; was great admirer of Beethoven, who composed "An die Hoffnung" for him; in early life member of the famous Esterhazy chapel. B. 1791, Hollabrunn; d. 1860, Oberdöbling, near Vienna.

Wilhem (Guillaume Louis Bocquillon) founded the ORPHEONISTES, popular singing societies which

soon spread throughout France, and into Belgium and Spain; wrote many instruction books for them, based on a "fixed Do" system of solmisation which have since been superseded, but accomplished a splendid work in diffusing a knowledge of and love for part-singing; was director general of music in the Paris schools, 1815 to 1842; pupil of the Paris Conservatoire. B. Dec. 18, 1781, Paris; d. 1842, Paris.

Wilhelm (Karl) composed "Die WACHT AM RHEIN"; became royal Prussian Musikdirektor. B. 1815, Schmalkalden; d. 1875.

Wilhelmj (Auguste Emil Friedrich Daniel Victor) founded a Hochschule für violin at Biebrich, 1886, on which instrument he was one of the greatest of recent masters; debut at eight, touring the world 1865–75, when he became concertmeister of the Bayreuth orchestra; taught Guildhall School of Music, London, from 1894; composed violin works, and Hochzeits cantate. Pupil of Fischer at Wiesbaden, his talent was recognized by Liszt, who recommended him to David as a young Paganini, and while in the Leipsic Conservatory he studied with Hauptmann, Richter, and later with Raff. B. Sept. 21, 1845; d. Jan. 22, 1908.

Wilke (Christian Friedrich Gottlieb) played organ, and headed government commission on organ building. B. 1769, Spandau; d. 1848, Treuenbrietzen.

Willaert (Adrian) founded the so-called Venetian school of composition; having moulded the tastes of the public by his own compositions, by the superb music at San Marco Cathedral, where he was chapelmaster and employed a double choir with two organs in the services, and by the influence of his many pupils among the most important of whom were Zarlino and Cipriano de Rore. Pupil either of Mouton or Josquin, in Paris, he returned for a time to his native Flanders, but soon made a tour of Italy, where he heard one of his motets sung as the work of Josquin; then became chapelmaster for a time to the King of Hungary and Bohemia, but settled in Venice, 1527. There he taught, composed madrigals, motets, psalms, hymns, and soon won recognition as the leading master of his generation. Known in Italy as Adriano Vigliar, Vuigliart, or Wigliardus, B. about 1480, probably at Bruges; d. 1562, Venice.

Williams (Anna) sang sop. at the principal English Festivals; pupil of H. C. Deacon and J. B. Welch; debut, National Prize Meeting, London, 1872, where she won first prize.

Williams (Anne) sang sop. with success in oratorio, pupil of Cooke and Negri; retired on her marriage to Albert Price, of Gloucester, 1850. B. 1818, London. **Martha** sang con. rôles with her sister ANNE; pupil of the same masters. B. 1821; m. Mr. Lockey, and retired, 1865.

Williams (George Ebenezer) composed church music and piano textbooks; played organ Westminster Abbey; in boyhood chorister St. Paul's. B. 1784; d. April 17, 1819.

Willing (Christopher) sang Eng. Chapel Royal. B. 1804; d. 1840. **Christopher Edwin** played organ in London churches, taught; was pupil of his father CHRISTOPHER, and in boyhood chorister Westminster Abbey. B. Feb. 28, 1830, London.

Willis (Henry) made improvements in organ construction, and many organs for English churches. B. April 27, 1821; retired after 1886.

Willmann (Maximilian) played 'cello in the Electoral orchestra at Bonn, where he was Beethoven's colleague. B. Forchtenberg; d. 1812, Vienna. **Mme. Hüber-Willmann** sang in opera with fair success; was piano pupil of Mozart. Daughter of MAXIMILIAN; d. after 1804. **Magdalena** sang sop. in opera, was admired by the Viennese for her beauty as well as for her voice, and is said to have received an offer of marriage from Beethoven. Was prima donna at Bonn, 1788. Daughter of MAXIMILIAN; d. 1801. **Karl** played violin, but disappeared after the French occupation of Bonn; son of MAXIMILIAN. **Mme. Tribolet-Willmann** sang in opera in Vienna. Daughter of French professor at Bonn; became second

wife of MAXIMILIAN; d. 1812. **Caroline** played piano and sang sop. in opera, debut, 1811; retired after 1825; daughter and pupil of MAXIMILIAN and his second wife.

Willmann (Thomas) played clarinet in the London Opera from 1816; was bandmaster of the Grenadier Guards. D. Nov. 28, 1840.

Willmers (Heinrich Rudolph) composed for and played piano; pupil of Hummel and Schneider; B. 1821, Berlin; d. insane, 1878, Vienna.

Willy (John Thomas) played violin; gave chamber concerts in London; pupil of Spagnoletti. B. 1812, London; d. Aug. 8, 1885, London.

Wilm, von (Nicolai) composed a string sextet, male choruses, sonatas for 'cello and for violin; taught; conducted in Riga, St. Petersburg, Dresden, Wiesbaden; pupil Leipsic Conservatory. B. Mar. 4, 1834, Riga; add. Wiesbaden.

Wilsing (Daniel Friedrich Eduard) composed the oratorio "Jesus Christus," 1889, Bonn; a 16-part De Profundis, which won the gold medal for art, Berlin; sonatas for piano; played organ in Wesel and Berlin. B. Oct. 21, 1809, near Dortmund.

Wilson (John) gave entertainments of Scottish music which became highly popular from 1841; sang in London opera; toured America with the Seguins, 1838; pupil of Finlay Dun. B. 1800, Edinburgh; d. July 8, 1849, Quebec.

Wilson (Mary Ann). WELSH.

Wilt (Marie) sang sop. in opera, debut as "Donna Anna," Gratz, 1865, and excelling as "Norma." B. 1835, Vienna; retired after 1884.

Wind Chest. That part of an ORGAN'S mechanism through which the air is admitted to the pipes of a register.

Winderstein (Hans Wilhelm Gustav) composed suite for orchestra, Trauermarsch, valse caprice; conducted at Nurnberg, and in 1896 the Philharmonic concerts at Munich, then founded his own orchestra: became conductor of the Leipsic Singakademie, 1898; pupil of the Leipsic Conservatory, then violinist at the Gewandhaus, and later concertmeister of the Derwies orchestra in Nice. B. Oct. 29, 1856; add. Leipsic.

Wind Gauge. ORGAN device to indicate the pressure.

Winding (August Henrik) composed concertos and sonatas for violin; taught and directed Copenhagen Conservatory; pupil of Reinecke, Dreyschock, Gade. B. Mar. 24, 1825, Taaro, Denmark.

Wind Instrument. Musical instrument whose sounds are produced by the breath of the player, or by means of a pair of bellows.

Windlade. *Ger.* WIND CHEST.

Wind Trunk. ORGAN conduit which conveys wind to the wind chest.

Wingham (Thomas) composed four symphonies, Mass in D, six overtures; taught piano, Royal Academy of Music, where he had been a pupil; church organist at 10. B. Jan. 5, 1846, London.

Winkel (Dietrik Nikolaus) invented the METRONOME which was appropriated as his own discovery by MAELZEL. B. 1780, Amsterdam; d. 1826.

Winkelmann (Hermann) sang ten. in opera; created "Parsifal" in Bayreuth, 1882; debut 1875, and thereafter long first ten. at Vienna Opera. B. 1845, Brunswick; pupil of Koch in Hanover.

Winn (William) composed the prize glee "Go, Rose"; sang, Eng. Chapel Royal; pupil of Smart and Schira. B. 1828, Yorkshire, Eng.; d. 1888. **Florence** sang con. in London concerts; daughter and pupil of WILLIAM.

Winner (Septimus) composed "Listen to the Mocking Bird," "Give us back our old commander," and other once popular songs; wrote 200 instruction books, and composed or arranged in all more than 2,000 pieces; founded the Musical Fund Society. B. 1826, Philadelphia; d. Nov. 23, 1902.

Winogradsky (Alexander) conducted programmes of Russian music in Paris; directed the imperial music schools at Saratov and Kiev; pupil St. Petersburg Conservatory un-

der Soloviev. B. 1854, Kiev; add. Kiev.

Winter, von (Peter) composed "Die Schlacht" and in all 9 symphonies; "Armida," 1778, Munich, "Sänger und Schneider," Munich, 1820, and in all 38 operas, 26 masses, seven cantatas and much other music; played violin; conducted the court opera in Munich; for a time pupil of Abbé Vogler, but largely self taught. B. 1754, Mannheim; d. 1825.

Wippern (Louise Harriers) sang sop. in opera, debut, 1857, Berlin, as Agathe in "Freischütz," and thereafter becoming a favourite singer in lighter rôles. B. 1835 or 1837, Hildesheim or Bückeburg; d. Oct. 5, 1878, Görbersdorf, Silesia.

Wirbel. *Ger.* Peg of a violin; stopper of a closed ORGAN pipe.

Wirbelstock. *Ger.* Sound board into which pegs are fixed.

Wirbeltanz. *Ger.* Whirling or circular dance.

Wise (Michael) composed anthems, catches; played organ Salisbury Cathedral; later became a Gentleman of the Eng. Chapel Royal, where he had been a chorister in boyhood. B. 1648, Wiltshire; d. from injuries received in street fight, 1687.

Witherspoon (Herbert) sang bass in concerts and oratorios, and in early life, with the Castle Square Opera Company; Metropolitan Opera House, New York, 1908–9; graduated Yale University, then pupil of Hall, New York, and Dubulle, Paris. B. New Haven, Conn.; add. New York.

Witteczek, von (Joseph) collected the important Schubert MS. which he presented to Spaun on condition that it be finally turned over to the Gesellschaft der Musikfreunde, and which is generally referred to as Spaun's collection; was imperial councillor. B. Vienna; d. 1859, Vienna.

Wixom (Emma). NEVADA.

Wolf. The scream or howl emitted by certain combinations played on organs tuned in unequal TEMPERAMENT, owing to certain defects in the scales which inevitably result in that system or mean tuning; certain defective tones which are found in nearly all stringed instruments, owing to some slight inequality of the wood or to a wrong position of the SOUND-POST.

Wolf (Hugo) composed "Die Christnacht" and "Der Feuerreiter" for orchestra and chorus, the successful comic opera "Der Corregidor," Mannheim, 1896; more than 500 songs, many of which are strikingly beautiful; pupil of his father, and later of the Vienna Conservatory. B. Mar. 13, 1860, Vienna; d. 1903.

Wölf or **Woelfl (Joseph)** played piano with such remarkable skill that in his contest with Beethoven, at which both extemporized, honours were even; showed his respect for his only rival by dedicating three piano sonatas to him; was the complete master of his instrument, and possessed such large hands that few musicians have since been able to cover the keys necessary to produce certain startling effects for which he was noted; was the teacher of Cipriani Potter; composed many operas, including "Der Höllenberg," to book by Schikaneder, Vienna, 1795, the ballets "La Surprise de Diane" and "Alzire," produced in London; more than 100 works for piano, all of which have been shelved; pupil of Leopold Mozart and Michael Haydn. B. 1772, Salzburg; d. 1812, London.

Wolff (Auguste Désiré Bernard) founded the Paris piano-making house of Pleyel, Wolff et Cie; was himself a gifted pianist, teacher and composer. B. 1821, Paris; d. 1887.

Wolff (Hermann) founded the "Concert Direction Wolff" in Berlin; composed songs and piano pieces; was editor and manager. B. 1845, Cologne; d. Feb. 3, 1902, Berlin.

Wolfsohn (Henry) managed concerts and tours of foreign artists in all parts of America, making his headquarters in New York. B. 1845, Hesse-Darmstadt, Germany; d. New York, June 1, 1909.

Wolle (John Frederick) organized and conducted the Bach Choir, composed of Bethlehem (Pa.) MORAVIANS; became professor of music

and conductor of symphony concerts in the Greek Theatre of the University of CALIFORNIA, 1905. Beginning with the Bach B minor Mass, 1900, the Bethlehem organization gave a three days' festival in 1901, at which the Christmas Oratorio, St. Matthew Passion and B minor Mass were sung in their entirety; and in 1903 a six day festival; a nine day Bach cycle and a Christmas festival, 1904; a Lenten festival, 1905, and an Easter festival, 1905. B. April 4, 1863, Bethlehem, Pa.; add. Berkeley, Cal.

Wolzogen und Neuhaus, von (Freiherr Carl August Alfred) wrote on music. B. 1823, Frankfort; d. 1883, San Remo. **Freiherr Hans Paul** edited the "Baireuther Blätter" for Wagner. B. 1848, Potsdam; son of FREIHERR C. A. A.

Wood (Henry J.) composed the oratorio "Dorothea," 1889, masses, songs, operettas; wrote on singing; conducted Queen's Hall Promenade Concerts, London, the Carl Rosa Opera Company, the Marie Roze Opera Company, and also many societies; played organ, first engagement at 10; pupil of his father, and later of Prout at the Royal Academy of Music. B. 1869, London; add. London.

Wood (Mary Ann) PATON.

Wood (Mary Knight) composed popular songs; played piano; pupil of Lang, Parsons, Cornell, and Huss. B. April 7, 1857, Easthampton, Mass.; add. New York.

Woodman (Raymond Huntington) composed piano and organ pieces; taught, Metropolitan College of Music, New York; played organ from 1889, First Pres. Church, Brooklyn, New York; was music editor New York "Evangelist"; pupil at first of his father, an organist at Flushing, L. I., then of Dudley Buck, and later of César Franck. B. Jan. 18, 1861; add. New York.

Wood stops. ORGAN stops the pipes of which are of wood.

Woodwind or **Woodwind-band** consists of the flutes, oboes, clarinets, bassoons, and like instruments in an orchestra.

Woolf (Benjamin Edward) composed "Pounce & Co.," Boston, 1883; "Westward Ho!" Boston, 1894, and other light operas; the overture "Comedy of Errors"; conducted in theatres; wrote music criticism for Boston "Globe" and "Saturday Evening Gazette"; pupil of G. R. Bristow. B. 1836, London; d. 1901, Boston, Mass.

Worgan (James) played organ London churches, and Vauxhall Gardens, 1737–51. D. 1753. **Dr. John** composed the oratorios "Hannah," "Manasseh," songs, anthems, harpsichord and organ pieces; played organ London churches; succeeded his brother, JAMES, whose pupil he was, as organist Vauxhall Gardens. B. 1724; d. Aug. 24, 1794, London.

Work (Henry Clay) composed "Marching Through Georgia," "Grandfather's Clock," and other songs. B. 1832, Middletown, Conn.; d. 1884, Hartford, Conn.

Wormser (André Alphonse Toussaint) composed the highly successful pantomime "L'enfant prodigue," produced at Paris, 1890, and subsequently in London and New York; the pantomime "L'idéal," London, 1896; the ballet "L'étoile," Paris, 1897; "Adèle de Ponthieu," "Rivoli," and other comic operas; pupil of Marmontel at Paris Conservatoire, where he captured first prize for piano playing, and in 1875, the prix de Rome. B. Nov. 1, 1851, Paris; add. Paris.

Wornum (Robert) sold music in London. D. 1815. **Robert** invented the upright PIANO and made pianos in London. B. 1780; son of ROBERT; d. 1852. The business was continued by A. N. Wornum, grandson of the second ROBERT, as "Robert Wornum & Sons."

Worsch, von (Felix) composed "Wikingerfahrt," Nurnberg, 1896, and other successful operettas; symphonic prologue to the "Divina Commedia," four choral works with orchestra; conducted and played organ. B. Oct. 8, 1860, Silesia; add. Altona.

Wotton (William) built organs at Oxford, 1486–89.

Wotton (William Bale) played bassoon and saxophone, Life Guards

band and important London orchestras; taught, Royal College of Music. B. Sept. 6, 1832, Torquay.

Wouters (François Adolphe) composed a Te Deum, overture, three masses; played organ; conducted; pupil, and later piano professor, Paris Conservatoire. B. May 28, 1841, Brussels.

Woycke (Eugen Adalbert) composed piano sonatas; taught, Edinburgh; pupil Leipsic Conservatory. B. June 19, 1843, Dantzic. **Emily Drechsler Hamilton** played violin; debut at 11; m. EUGEN ADALBERT, 1871. **Victor** played violin; pupil of his mother, E. D. H.; taught, National Conservatory of Music, New York. B. 1872, Edinburgh; d. May 1908, St. Andrews, Scotland.

Wranizky (Paul) composed the fairy opera "Oberon," much forgotten dramatic music, 12 symphonies, chamber music; played violin admirably, and was concertmeister for Haydn at the first performance of The CREATION; conducted at the imperial Vienna theatres. B. Dec. 30, 1756, Neureusch, Moravia; d. Sept. 26, 1808, Vienna. **Anton** composed; conducted; played violin; pupil of his brother PAUL. B. 1761; d. 1819, Vienna.

Wrest. *Old Eng.* Tuning hammer.

Wrighton (William Thomas) composed popular songs. B. 1816, Tunbridge Wells; d. 1880.

Wuerst (Richard Ferdinand) composed operas, symphonies, chamber music; wrote criticism for Berlin newspapers; taught, Kullak Academy; pupil of Hubert, Ries, David, and Mendelssohn. B. Feb. 22, 1824, Berlin; d. Oct. 9, 1881, Berlin.

Wüllner (Franz) composed the cantata with orchestra "Heinrich der Finkler," masses, chamber music, Psalm CXXV with orchestra, Stabat Mater, Miserere, part-songs; adapted von Weber's "Oberon" for grand opera; conducted the first performances of "Rheingold" and "Walküre" as von Bülow's successor at the Munich court theatre, 1869, and was made court chapelmaster in 1870; became court chapelmaster and director of the Dresden Conservatory, 1877, and in 1885 succeeded Hiller as director of the Cologne Conservatory; in early life made tours as piano virtuoso, then conducted Aix-la-Chapelle and the Lower Rhine Festivals, 1864–82–86–90; the Berlin Philharmonic Society; was Royal Professor, Prussia, and Dr. Phil., Leipsic; pupil of Arnold and Schindler. B. Jan. 28, 1832, Münster; d. Sept. 8, 1902, Cologne. **Ludwig** gave recitals of voice and piano, touring America, 1908–9; sang bar.; noted for Schubert interpretations, and as lecturer and actor; directed church choirs; wrote criticism, Cologne "Zeitung"; pupil of his father, FRANZ, at the Cologne Conservatory; Dr. Phil. B. Aug. 19, 1858; add. Cologne.

Wunderlich (Johann Georg) composed for and played flute; taught that instrument, Paris Conservatoire. B. 1755, Bayreuth; d. 1819, Paris.

Würde. *Ger.* "Dignity," as **mit Einfalt und Würde**, with simplicity and dignity.

Wurm (Marie) played piano, and composed concerto and sonatas for that instrument; Mendelssohn Scholarship, 1884, Royal Academy of Music. B. May 18, 1860, Southampton, Eng.; add. London.

Wydow (Robert) was music master to Edward IV of England; priest and poet, Bac. Mus., Oxford. B. Essex, also known as Viduus, Wedow, and Widows; d. Oct. 4, 1505.

Wylde (Henry) played piano, organ; taught in London. B. 1822, Hertfordshire, Eng.; d. 1890, London.

Wynne (Sarah Edith) sang sop. in opera, but was better known as concert and oratorio singer; debut, 1862, London, toured America, 1871–72; taught Royal Academy of Music, where she had been Westmoreland Scholar. B. Mar. 11, 1842, Holywell, Eng.; m. Aviet Agabeg, 1875.

Wyns (Charlotte Felicie) sang mez. sop. in opera; debut as "Mignon," Paris Opéra Comique, later Théâtre de la Monnaie, Brussels; returning to Opéra Comique, 1899; prize pupil Paris Conservatoire. B. Paris, Jan. 11, 1868; m. E. de Bruijn, 1899; add. Paris.

Xánorphica. Key violin, an instrument similar to the tetrachordon, invented by Röllig (1761–1804), the sounds of which were produced by bows set in motion by a pedal and acted upon by keys.

Xanrof (Leon Fourneau) composed popular songs, light dramatic pieces; wrote criticism, though a lawyer by profession. B. Dec. 9, 1867; add. Paris.

Xyloharmonica, Xylosistrum. Harmonicon composed of graduated blocks of wood and struck with hammers acted upon by keys, made by Röllig (1761–1804), and Uthe, 1810.

Xylophone. Instrument of the dulcimer family. Sticks of wood chosen for sonorous quality, and of assorted lengths, so as to give the chromatic scale, are placed on a stand, and are played by striking with wooden mallets, one being held in each hand.

Xyndas (Spiridion) composed successful ballad operas. B. 1812, Corfu; d. 1896, Athens.

Yale University, located at New Haven, Conn., possesses a department of music which was presided over in 1908 by Dr. Horatio PARKER, who had been the professor of music from 1894.

Yang Kin. Chinese instrument furnished with brass strings which are struck with two little hammers, like a DULCIMER.

Yankee Doodle was probably composed by an unknown Englishman about 1750. In 1768 the Boston "Journal of the Times" speaks of its having been played by the bands of the British fleet anchored off Fort William (the present Aquarium and old Castle Garden, Battery Park, New York City), and the earliest American words appear to have been sung 1755. It first assumed national importance as a satirical song at the expense of Washington, but the authorship of the various verses is unknown.

Yaw (Ellen Beach) sang sop. in concerts, touring Europe and America, possessed range up to c''''. B. California; add. New York.

Yeomen of the Guard. Sullivan's two-act opera, words by Gilbert, produced London, Oct. 3, 1888.

York Festivals were held annually from 1791 to 1823, then abandoned, but were continued irregularly till 1825. "The MESSIAH" and other important sacred works were performed, and the concerts took place in the Minster.

Yost (Michel) played clarinet; composed. B. 1754, Paris; d. 1786.

Young (Nicholas) published a collection of Italian madrigals, London, 1597, which he called "Musica Transalpina," and which probably helped to form the tastes of his countrymen in that class of music; sang, St. Paul's Cathedral. D. 1619.

Young (Thomas) sang alto, Canterbury Cathedral and Westminster Abbey, and at important English concerts. B. 1809, Canterbury; d. Aug. 12, 1872, Walworth.

Yradier (Sebastian) composed popular songs in Spanish. D. 1865, Vittoria.

Yriarte, de (Don Tomas) wrote a five canto poem dealing with music in many aspects, which may be read in French or English versions. The original Spanish edition was published 1779. B. about 1750, Teneriffe; d. near Cadiz, 1791.

Ysaye (Eugène) played violin, touring the world as virtuoso with great success from 1886; founded the Ysaye Quartette in Brussels, where he became head of the violin department of the Conservatory, 1886; composed Poéme élégiaque for violin with orchestra, variations on a theme by Paganini, six concertos. Son of a violinist and conductor who was his first teacher, Ysaye next became a pupil of the Liège Conservatory, and of Wieniawski and Vieuxtemps, and was next sent to Paris to study at the expense of the Belgian government, and, after concerts in various cities, was for a time concertmeister of the Bilse orchestra in Berlin. B. July 16, 1858; add. Brussels.

Yu. Interval of the Chinese scale. The ancient Chinese divided the scale into 12 equal parts, like the semitones of our chromatic scale, which were

called Lu. Their scale commonly used, only had five notes, called koung, chang, kio, tche, and yu, which corresponded to our F, G, A, C, D; koung or F being considered the normal key.

Yu Kin. GUITAR called by the Chinese "Moon Guitar."

Yussupoff (Prince Nicholas) composed a concerto symphonique for violin with orchestra, the programme symphony "Gonzalvo de Cordova" with obligato violin; pupil of Vieuxtemps. B. 1827, St. Petersburg.

Yzac. ISAAC.

Za. Formerly a solfeggio name for B flat.

Zabalza y Olaso (Damaso) played piano; taught, Madrid Conservatory; composed piano studies. B. 1833, Irurita, Navarre; d. 1894, Madrid.

Zacconi (Ludovico) wrote "Prattica di Musica," etc., Venice, 1592, one of the most important works of that century on theoretical matters; was chapelmaster to the Benedictine church in Venice, of which order he was a priest; then chapelmaster to Archduke Charles of Austria and to the court of Bavaria, returning to Venice, 1619. B. Pesaro.

Zachau (Friedrich Wilhelm) composed; played all instruments used in his time, excelling on the organ, and playing that instrument at the Halle Liebfrauenkirche from 1684; was Handel's teacher; pupil of his father, who was town musician at Leipsic. B. Nov. 19, 1663, Leipsic; d. 1721, Halle.

Zahlzeit. *Ger.* Time measure, time unit.

Zaide. W. A. Mozart's two-act operetta, to book by Schachtner, composed about 1780, was never performed.

Zaire. Vincenzo Bellini's three-act opera, to book by Romani, was first performed May 16, 1829, Parma.

Zajic (Florian) played violin; taught, Stern and Klindworth-Scharwenka Conservatories, Berlin; chamber musician to the Prussian court and Chevalier of St. Stanislaus; pupil of Prague Conservatory, and in early life concertmeister at Mannheim Strassburg, and Hamburg. B. May 4, 1853; add. Berlin.

Zambomba. *Sp.* Spanish toy instrument made of an earthen pot tightly covered at its open end with a parchment, into which is inserted the stem of a reed. Rubbing the reed up and down with rough or moist fingers, the vibrations are transferred to the air enclosed in the vessel and a hollow rumbling sound is produced.

Zampa. L. J. F. Hérold's three-act comic opera, to book by Melesville, was first performed May 3, 1831, Paris. The story is that of the Statue Bride. Zampa, the corsair, interrupts the wedding of Camilla and Alfonso, and, having captured Camilla's father, Signor Lugano, demands that Camilla marry him. Recognizing the likeness of the statue to a maiden whom he had betrayed many years before, Zampa places his ring upon the statue's finger, at which the statue raises its hand in menace. The next act takes place in the Lugano villa. Zampa is tracked there by the authorities, but shows a pardon for himself and crew, based on his promise to aid in the war against the Turks. Camilla at last agrees to marry the corsair, in order to save her father, and again the statue is seen to move in warning. In the third act, it is revealed that Zampa is no ordinary pirate, but the Count of Monza and brother of Alfonso, the former betrothed. Vainly does Camilla plead to be permitted to enter a convent. Zampa has released her father, and demands his reward. Finally Alfonso and Camilla's father enter the oratory to rescue Camilla from Zampa, and there is sword play in which the corsair is disarmed. Then the statue seizes Zampa and carries him off to the lower world. The overture is often played at concerts.

Zampogna. *It.* BAGPIPE used by Italian peasants, the name of which is supposed to be a corruption of Symphonia. A rough-toned reed instrument without a bag is also called Zampogna or Zampugna.

Zandt, van (Jeanie) sang sop. with the Carl Rosa and other English opera companies. **Marie** sang sop. in opera, debut, Turin, 1879, as Zerlina; and later was a success in London as Cherubino and Amina, and in 1880 as Mignon at the Paris Opéra Comique. There she became a great favourite; but in 1884, having temporarily lost her voice from nervous prostration, was subjected to such severe criticism that she withdrew. She then filled a successful engagement at St. Petersburg, but again meeting with opposition in Paris, sang thereafter only in England. Pupil of her mother and of Lamperti, her voice ranged to f'''. B. Oct. 8, 1861, New York.

Zaner. ZUMMARAH.

Zanetta. D. F. E. Auber's three-act opéra comique, to book by Scribe and St. Georges, was first performed May 18, 1840, at the Paris Opéra Comique.

Zanze. Negro instrument, also known as mambira, ibeka, vissandschi, and marimba in different parts of Africa. It is a wooden box on which a number of sonorous slips of wood or tongues of iron are fixed in such a position as to admit of their vibrating on pressing them down with the hand or a stick.

Zapatadeo. *Sp.* Dance in which the heel is struck violently upon the ground to mark the rhythm.

Zarabanda. *Sp.* SARABAND.

Zarate, de (Eleodoro Ortiz) composed "La Fioraia de Lugano," Santiago de Chili, Nov. 10, 1895, the first opera by a native composer to be performed there; "Giovanna la Pazza," 1886, prize opera, Milan Conservatory, where he studied with Saladino; pupil of the Valparaiso Collegio di San Luis, where he won first government prize, 1885. B. Dec. 29, 1865, Valparaiso.

Zaremba, de (Nicolai Ivanovich) taught, St. Petersburg Conservatory. B. 1824; d. 1879, St. Petersburg.

Zarge. *Ger.* Sides of instruments of the violin or guitar families.

Zarlino (Gioseffe) wrote "Institutioni armoniche" and other highly important theoretical works published in Venice; succeeded Cipriano de Rore, with whom he had been a pupil of WILLAERT, as first chapelmaster of the San Marco Cathedral, and later refused the Bishopric of Chioggia, 1582, and continued his duties there at the earnest request of the Doge and Senators of Venice; composed a semi-dramatic group of madrigals, "Orfeo," which were performed, together with his Mass, in honour of the visit of Henri III of France to Venice; Mass commemorating the plague in which Titian died, a Mass celebrating the Battle of Lepanto, and many other once famous works, all of which have been lost except a four-part mass and some "Modulationes sex vocem"; was a profound scientist, theologian, the master of many tongues, priest of the Order of St. Francis. B. Mar. 22, 1517, Chioggia; known also as Zarlinus Clodiensis; d. Feb. 14, 1590, Venice.

Zart. *Ger.* Soft, delicate, as STIMMEN, with soft stops.

Zartflöte. *Ger.* Delicate toned FLUTE.

Zartlich. *Ger.* Softly and delicately.

Zarzuelas. *Sp.* Species of drama said to have first been performed at Zarzuela in the time of Philip IV, consisting largely of songs and dances.

Zauberflöte. W. A. Mozart's two-act opera, to book by Schikaneder, was first performed Sept. 30, 1791, Vienna, with the librettist as "Papageno." The original cast was: Sarastro, Schikaneder, Sr., bass; Papageno, Schikaneder, Jr., bass; Tamino, Schack, ten.; Monostatos, Gorl, ten.; Bamboloda; Manes; Königin der Nacht, Frau Hofer, sop.; Pamina, Frl. Gotlieb, sop.; Papagena, Frau Gorl; Three Fairies. Both composer and librettist were members of the Masonic fraternity, and Masonic symbolism abounds throughout the work, which has retained its popularity until the present time, despite manifest absurdities of plot. The action is laid in Egypt. Tamino is rescued from the toils of a serpent by the fairies belonging to the Queen

of Night. Pamina, daughter of the Queen of Night is being brought up by Sarastro, High Priest of Isis, who hopes in this way to circumvent Astriflammante's power for evil. The Queen, meeting Tamino, plans to obtain possession of her daughter through him and gives him a magic flute to aid him in the conflict with Sarastro which she foresees. Papageno and Papagena, who provide the low comedy of the opera, discuss the power of Sarastro and the priests in a dialogue, and finally Papageno, who receives a set of magic bells, starts off with Tamino for Sarastro's temple. Papageno is first to arrive and frightens away Monostatos, who had been annoying Pamina. The bird catcher then attempts to rescue Pamina, but they are captured, Tamino is himself caught, and all are brought before Sarastro for judgment. The wise Sarastro orders Monostatos a whipping, and agrees that if they will pass through a noviciate, Tamino shall have Pamina, whom he already loves, for his wife, and Papageno shall be united to Papagena. The Queen of Night reveals herself to Pamina in a vision, and attempts to dissuade her from carrying out the programme arranged by the High Priest but in vain. The second act opens with an invocation to Isis and Osiris, sung by Sarastro and his attendant priests. Tamino and Papageno are brought in and instructed as to the ordeals to which they will soon be subjected. The three fairies make a last effort to win them from their purpose, and they pass through the various temptations and purifications, at last being brought triumphantly before the altar to receive their reward. Unable to regain possession of her daughter by fair means or foul, the Queen of Night now plots with Monostatos to murder Sarastro. But the dawn breaks and with it the power of the Queen of Night ends, and as the full sunlight pours in upon the High Priest, the evil spirits vanish and the happy lovers unite with priests and people in reverent thanksgiving. The principal musical numbers are: Act I: "Der Vogelfänger bin ich ja," Papageno; "Dies Bildness ist bezäubernd schön," Tamino; "O zittre nicht, mein lieber Sohn," Queen of Night; "Bei Männern, welche Liebe fühlen," Pamina and Papageno; Zum Ziele führt dich diese Bahn," finale. Act II: "O Isis und Osiris," Sarastro; "Wie ihr an diesem Schreckensort?" quintette, Papageno, Tamino, and the fairies. "Der Hölle Rache kocht," Queen of the Night; "Soll ich dich, Theurer, nicht mehr sehen?" Sarastro, Pamina, Tamino; "Pa-Pa-Papageno," Papageno and Papagena; "Heil sei euch Geweihten," chorus of priests.

Zavertal or **Zartval (Josef Rudolf)** founded the Pension Society for bandmasters of the Austrian army; was director of military music to Maximilian, Emperor of Mexico, and on the restoration of the Mexican Republic, became bandmaster in England; pupil Prague Conservatory. B. Nov. 5, 1819, Polep, Bohemia. **Wencelas Hugo** composed; played clarinet, Austrian military bands; then settled in England as a teacher. B. Aug. 31, 1821; brother of JOSEF RUDOLF. **Ladislaus** composed "Una notte à Firenze," Prague, 1886; "Myrrha," Nov. 7, 1886, Prague, and other operas; cavalier of the Crown of Italy; bandmaster at Woolwich; son and pupil of WENCELAS HUGO, and later pupil of Milan Conservatory. B. Sept. 29, 1849, Milan.

Zaytz, von (Giovanni) composed "Nicola Subic Zrinjski," the first Croatian opera, 1876; 20 singspiele, masses; conducted and taught at Agram; pupil Milan Conservatory. B. 1834, Fiume.

Zecwer (Richard) played piano; composed, taught, played organ, and directed music academy in Philadelphia; pupil Leipsic Conservatory. B. April 30, 1850, Stendal, Prussia.

Zeichen. *Ger.* Musical sign, note, or character used in NOTATION.

Zeitmass. *Ger.* Time, measure.

Zèle. *Fr.* Zeal or energy.

Zelenski (Ladislas) composed the opera "Goplana," Cracow, 1896, a symphony, two cantatas for orchestra;

taught composition and directed Warsaw Conservatory; pupil of Mirecki, Krejci, and Damcke. B. July 6, 1837, Gradkowice, Galicia.

Zellner (Julius) composed two symphonies. B. 1832, Vienna; d. Wurzzuschlag, 1900.

Zellner (Leopold Alexander) composed; wrote on music; taught; edited musical works; son and pupil of an organist. B. 1823, Agram; d. 1894, Vienna.

Zelmira. G. A. Rossini's two-act opera, to book by Tottola, was first performed Feb. 16, 1822, Naples.

Zelo. *It.* Zeal.

Zelosamente. *It.* Zealously, ardently.

Zeloso. *It.* Zealous or energetic.

Zelter (Karl Friedrich) founded the Liedertafel, 1805, from which grew the great Sängerbunds of Germany and the United States. This originally consisted of 25 men, poets, musicians, and singers, meeting monthly for concerts of their own works. Son of a mason, he had no sooner mastered that trade himself than he gave his whole time to music. At 18 he composed a cantata which met with the approval of Marpurg and led to lessons from Kirnberger and from Fasch. Eventually he became the successor of Fasch as director of the Berlin Singakademie, after having served as his assistant, and wrote his biography. Zelter's compositions include a number of part-songs for male voices. "The Ascension," an oratorio, a Requiem, a Te Deum, a cantata on the death of Frederick the Great, and many songs by his friend Goethe. He was Mendelssohn's teacher and a great lover of Bach. B. Dec. 11, 1758, Berlin; d. May 15, 1832.

Zemire et Azor. A. E. M. Grétry's four-act opera, to book by Marmontel, was first performed Nov. 9, 1771, at Fontainebleau. The story is that of "Beauty and the Beast." The English version makes the name "Azor and Zemira."

Zemlinsky (Alexander) composed a symphony, Gesellschaft der Musikfreunde prize, 1897; the prize opera, "Sarema," Munich, 1897; pupil of Fuchs, Vienna Conservatory. B. 1877, Vienna; add. Vienna.

Zenger (Max) composed the oratorio "Cain," based on Byron's poem; a tragic symphony, cantatas with orchestra, three operas; conducted Munich court opera and oratorio society; pupil Leipsic Conservatory; Dr. Phil. B. Feb. 2, 1837, Munich.

Zenobia. 23 operas have been composed to this title, the first of record being that of G. A. Boretti, 1661, Vienna; the last by Pratt, of New York, 1883.

Zergliederung. *Ger.* "Dissection." Reduction of a composition to its component figures in order to expand it by their repetition.

Zerr (Anna) sang sop. in opera, favourite rôles "Astrifiamniante" and "Lucia," pupil of Bordogni. B. July 26, 1822, Baden-Baden; d. June 14, 1881, Baden.

Zerrahn (Karl) conducted the Handel and Haydn Society of Boston, 1854–95; conducted the early symphony concerts given by the Harvard musical association; taught theory and singing, New England Conservatory of Music; pupil of Weber in Berlin and Hanover; settled in Boston, 1848, at first as member of Germania orchestra; also conducted in New York and elsewhere. B. July 28, 1826, Malchow, Mecklenburg.

Zerstreut. *Ger.* Scattered, spread, open, as **Harmonie,** dispersed or open harmony.

Zeugheer or **Herrmann (Jacob)** founded the "Quartett Gebrüder Herrmann," consisting of himself as first violin; Joseph Wex, second violin; Carl Baader, viola; and Joseph Lidl, 'cello, which played chamber music all over Europe, and finally disbanded in England, where "Herrmann" became conductor at Manchester and Liverpool. B. 1805, Zurich; d. June 15, 1865.

Zeuner (Charles) taught, conducted, and composed. B. 1797, Germany; d. 1857, Philadelphia, Pa.

Zichy (Count Geza) composed piano studies for the left hand, and was a skilful pianist and pupil of Liszt, though he had his right arm

cut off at 17; composed the operas "Aldr," Pest, 1896; "Meister Roland," 1899, Pest; a cantata; was intendant of the Pest National Theatre and Opera. B. July 22, 1849, Sztara, Hungary; add. Pest.

Ziemlich. *Ger.* Moderately, as **Langsam,** moderately slow.

Ziffern. *Ger.* Cypher.

Ziganka. Popular dance among the Russian peasantry similar to the English country dance. The tune is lively and the accompaniment is usually a "burden" or "bagpipe bass."

Zigeuner Baron. Johann Strauss's three-act comic opera, to book by Schnitzer, was first performed Oct. 24, 1885, Vienna. The story follows Maurice Jokai's romance. Sandov Barinkay, the "Gypsy Baron," had left his home in boyhood, and on his return, finds it in possession of the Gypsies. He falls in love with Arsena, daughter of Zsupan, his nearest neighbour, and when she ridicules his appearance, leaves in anger and joins the Gypsies. They make him their leader, and he marries Saffi, a Gypsy maid. Finding a hidden treasure, he is placed under arrest, but is released on turning the treasure over to the Austrian government and joining the Austrian army with his band. Returning to Vienna after the wars he is made a baron for his services, and then finds that Saffi, his wife, is the daughter of a pasha. The music runs to dance rhythm, and is in the best Viennese style of the "Waltz King."

Zikrs. Religious dance of the dervishes in Egypt.

Zimmermann (Agnes) composed a trio for piano; played piano; edited works of Mozart and Beethoven for Novello; twice won the King's Scholarship, Royal Academy of Music, and made debut as pianist, 1863, London, playing at the Gewandhaus, Leipsic, the following year. B. July 5, 1847, Cologne; add. London.

Zimmermann (Pierre Joseph Guillaume) composed "Encyclopédie du Pianiste," which is at once a method for piano and theory; the opera "L'Enlèvement," Opéra Comique, 1830; taught piano at the Paris Conservatoire, and was the master and father-in-law of Gounod; chevalier of the Legion of Honor; pupil Paris Conservatoire, where he won first piano prize, 1800. B. Mar. 17, 1785; d. Paris, Oct. 29, 1853.

Zingara. Italian name of Michael William Balfe's BOHEMIAN GIRL.

Zingarelli (Niccolo Antonio) composed 28 masses and in all 541 works for organ, the "Annuale di Loreto," where he was chapelmaster, 1794–1804; then succeeded Guglielmi as chapelmaster of the Sistine Chapel. He was ordered to compose a Te Deum for the King of Rome, and on his refusal was imprisoned and sent to Paris, where Napoleon at once released him and gave him a pension but required him to compose a 20 minute mass for the Imperial chapel, and gave him $1200 for it. Then he directed the Royal College of Music, Naples, 1810, and from 1816 was also chapelmaster of the Naples Cathedral. No less important as teacher than as composer of church music, he was also among the most successful of dramatic composers, although none of his works remain in repertoire. "Giulietta e Romeo," produced in 1796 at La Scala, Milan, and his most popular opera, was composed in nine days and eight hours, while his first work, "Montezuma," presented, 1781, at the San Carlo, Naples, was speedily billed at Vienna, and there was highly commended by Haydn. In 1789 Zingarelli composed his first work for the Académie de Musique, Paris, "Antigone," but it was not produced until the following year, and, alarmed at the revolution, the composer returned to Milan, where, in 1793, he evolved "La Secchia rapita," 1793, his best opera buffa, "Il Mercato di Monfregnoso," and a long series of dramatic works. Son of a singer and teacher, Zingarelli was left an orphan at an early age, and became a pupil of the Conservatorio di Sta. Maria di Loreto, where an elder brother was employed as clerk. There he profited by lessons from Fenaroli and Speranza so well that his boyish opera, "I Quattro Pazzi," was performed by his fellow

students in the Conservatory. The cantata "Pigmalione," San Carlo, 1779, was his first real success in composition. In all he composed 31 operas, 80 magnificats, and 19 cantatas and oratorios. B. April 4, 1752, Torre del Greco, near Naples; d. May 5, 1837, Naples.

Zingaresca. Gypsy song or dance.

Zinke. *Ger.* CORNET.

Zither. *Ger.* Modernized CITHER; a flat, brass-stringed instrument, the accompaniment played with the thumb of the right hand, while the melody is brought out more prominently by the use of the fingers or a plectrum, and sometimes a bow. The Zither is a favourite instrument with the South German and Tyrolese peasantry.

Zoeller (Carl) composed and wrote on music. B. 1849, Berlin; d. 1889, London.

Zögernd. *Ger.* RITARDANDO.

Zöllner (Karl Friedrich) composed male choruses which were sung by his "Zöllnerverein"; pupil of Leipsic Thomasschule, where he afterwards taught singing. B. 1800, Mittelhausen, Thuringia; d. 1860, Leipsic.

Zöllner (Karl Heinrich) played organ, wrote an opera, a melodrama, church and organ music. B. 1792, Oels, Silesia; d. 1836, near Hamburg. **Heinrich** composed four operas, three choral works with orchestra, the cantata "Die neue Welt," international prize, Cleveland, Sangerfest, 1892; a symphony, oratorio, male choruses; conducted the New York Liederkranz, 1890–98, then became music director, Leipsic University, and conductor "Paulinerchor"; son and pupil of KARL FRIEDRICH, Leipsic Conservatory; and in early life conductor vocal societies, with which he toured Italy, and music director Dorpat University. B. July 4, 1854, Leipsic; add. Leipsic.

Zopff (Hermann) edited the "Neue Zeitschrift für Musik"; composed the symphonic poem "Tell," "Carloman," and other operas, and many works in minor forms; pupil of Marx and Kullak and for a time was teacher in their Berlin Conservatory. B. June 1, 1826; d. July 2, 1883, Leipsic.

Zoppa, Alla. *It.* "Limping or halting," as the rhythm in which the second quaver of a 2–4 bar is accented.

Zufällige. *Ger.* Accidentals.

Zufolo. *It.* Flageolet or whistle.

Zug. *Ger.* Organ draw stop; piano pedal.

Zugwerk. *Ger.* Mechanical appliances of an instrument.

Zuklang. *Ger.* Unison, consonance.

Zummarah. Egyptian wind instrument similar to a bassoon.

Zumpe (Hermann) composed the operettas "Farinelli," 1886, Vienna; "Karin," 1888, Hamburg; "Polnische Wirthschaft," 1891, Berlin; the overture "Wallenstein's Tod"; conducted; was copyist and assistant to Wagner at Bayreuth, 1873–76; pupil Leipsic Bürgerschule. B. April 9, 1850, Taubenheim; add. Schwerin.

Zumsteeg (Johann Rudolf) composed ballads, operettas; played 'cello; became court chapelmaster at Stuttgart. B. 1760, Sachsenflur; d. 1802, Stuttgart.

Zunehmend. *Ger.* "Adding," CRESCENDO.

Zunge. *Ger.* Tongue of a reed pipe and the metal tongue in the reed of an harmonium.

Zur Mühlen, von (Raimund) sang ten. in concerts; pupil Berlin Hochschule. B. Nov. 10, 1854, Livonia; add. Berlin.

Zurna. Turkish wind instrument similar in character to the oboe.

Zur Nieden (Albrecht) composed; conducted. B. 1819, Emmerich on the Rhine; d. 1872, Duisburg.

Zurückhaltung. *Ger.* Retardation.

Zusammengesetzt. *Ger.* Compound.

Zusammenklang or **Zusammenlaut.** *Ger.* Harmony, consonance.

Zweifach. *Ger.* Twofold, having two ranks of organ pipes; compound INTERVALS.

Zweifacher. *Ger.* Dance with alternate triple and duple time, also called Grad and Ungrad.

Zweigestrichen. *Ger.* Having two strokes.

Zweiunddreissigtheil-note. *Ger.* Demisemiquaver.

Zweivierteltakt. *Ger.* Two-four time.

Zweizweiteltakt. *Ger.* Two-two time.

Zwerchflöte. *Ger.* German FLUTE.

Zwerchpfeife. *Ger.* Piccolo FLUTE or fife.

Zwillingsbrüder. Franz Schubert's music to the one-act farce translated from the French by Hofmann, was first performed June 14, 1820, at the Kärnthnerthor theatre, but failed after six nights.

Zwintscher (Bruno) wrote on music; taught, piano, Leipsic Conservatory and at Dresden, where he had been pupil of Julius Otto. B. May 15, 1838, Ziegenhain, Saxony.

Zwischengesang. *Ger.* Interpolated song.

Zwischenräume. *Ger.* Spaces of the stave used in NOTATION.

Zwischensatz. *Ger.* An episode.

Zwischenspiel. *Ger.* Interlude played between the verses of a hymn or choral.

Zwölfachteltakt. *Ger.* Twelve-eight time.

Zymbel. *Ger.* CYMBAL.

THE END

APPENDIX

BOSTON. *Add:* in 1909 an **OPERA HOUSE** was erected in Boston, which was scheduled to open Nov. 8, 1909. The seating capacity of the auditorium was estimated at 2800, exclusive of the boxes, of which there were two tiers. Sixty performances were promised for the season of 1909–10, and it was announced that seats for the subscription performances, Mondays, Wednesdays, Fridays, and Saturday matinees, were practically sold out three months in advance of the opening. A special company of artists was engaged for the season by the impresario, Henry Russell.

BOTT (JEAN JOSEPH) owned a famous Stradivarius violin which disappeared while in the possession of Victor Flechter, one of the best known of American violin dealers. Mr. Flechter was arrested for theft, tried, found guilty, sentenced; the sentence was confirmed in the upper courts, but after expensive and prolonged trials, and many years delay, the violin was regained by Bott's widow in such a way as to prove Mr. Flechter's innocence, and he was exonerated in court. Assistant District-Attorney Train includes an account of this affair in his narratives of celebrated criminal cases. Bott composed two operas, a violin concerto, symphonies, songs; served as chapelmaster in several German cities, settling in New York, 1885; pupil of Spohr. B. 1826, Cassel; d. 1895, New York.

CHICAGO. *Add:* the CHICAGO MUSICAL COLLEGE removed in 1909 to a new home, erected at a cost of $1,000,000. *Add:* that the AUDITORIUM was under lease to Klaw & Erlanger, and that the rival opera houses in New York were promising more performances than ever during 1909–10. *Add:* HAMMERSTEIN was reported to have bought land on which to erect a new opera house.

CINCINNATI. *Add:* plans had been perfected for resumption of concerts by the CINCINNATI SYMPHONY ORCHESTRA during the season of 1909–10 under the conductorship of Leopold Stokowski, a young Russian, at one time organist of Grace Church, New York. *Add:* that Henry Erne succeeded Marien as head of the violin department of the COLLEGE OF MUSIC.

COLERIDGE-TAYLOR (SAMUEL) composed the cantata "Hiawatha," the popularity of which caused him to produce a second work, "The Death of Minnehaha," 1900; the sacred cantata "The Atonement"; "The Blind Girl of Cattel-Cuille" (Leeds Festival); settings of the poems of Paul Lawrence Dunbar, the negro poet; the operetta "Dream Lover," a symphony, incidental music to "Herod," ballade for viola and orchestra, four waltzes for orchestra, an anthem, a nonet, morning and evening services, etc. Son of a negro from Sierra Leone who had married an English woman, his talent for music was manifested at the age of six. In 1890 he entered the Royal Academy of Music, as a student of the volin, and three years later won the scholarship in composition. During the greater part of these years of study he was the pupil of Sir C. V. Stanford. His compositions acquired a wide popularity in both England and America, and he soon won recognition as a teacher, which led to his appointment as professor of violin at Croydon Conservatory, and professor

memnon herself. To her longing for revenge is added the need of self-preservation, for Krysosthemis tells her that Klytemnestra and Aegisthus plan her death. The news of Orestes' death is false — meant by Klytemnestra to throw Elektra off her guard. Orestes finds Elektra, but she does not know him until he proves his identity by means of a ring. Then she is overjoyed, digs up the hatchet with which Agamemnon was slain, gives it to Orestes, and almost forces him to enter the castle in which the guilty pair are asleep. A moment later a horrible shriek announces the death of Klytemnestra, and Aegisthus runs from the castle in terror. He too is stricken down. Elektra, whose whole aim in life has been thus accomplished, dances in mad exultation until she falls dead.

FREUND (JOHN C.) edited "The Music Trades," founded 1890; "Musical America," founded 1898; "The Piano & Organ Purchaser's Guide" (annual); founded the first English musical paper in New York, 1873, which developed into "The Musical and Dramatic Times"; founded "Music," a weekly afterwards known as "Music and the Drama," which became a daily; wrote the plays "The Undergraduate," produced in London, 1870, Queen's Theatre; "True Nobility," Chicago, 1885, McVickers Theatre, with Viola Allen and Mantell, and with the author in the leading character rôle; continued on the stage until 1887, when he became editor "The American Musician." Son of a noted German physician, who was founder and first director of the German hospital, Dalston, London, and Director General of hospitals in the British army in the Crimean War; his mother was a writer under the nom de plume "Amelia Lewis." Entering Oxford after winning "The Times" and Carpenter Scholarships in open competition, he founded "The Dark Blue Magazine" when 21, to which the Rossettis, Swinburne, and Morris were contributors, as well as Thomas Hughes, Professors Blackie, Dowden, etc. On coming to New York he engaged in trade-journalism, first with the "Wine and Spirit Gazette," then founded "The Hat, Cap, and Fur Trade Review," and next bought and edited "The Arcadian," a weekly devoted to criticism. While engaged with musical publications, Mr. Freund also edited the "Dolgeville Herald," 1891–93. B. Nov. 22, 1848, London, Eng.; add. New York.

GORNO (ALBINO) played piano; composed the cantata "Garibaldi," an opera, etc.; toured as solo pianist and accompanist to Patti, 1881–82, then settled in Cincinnati as head of the piano department of the College of Music, a post he held in 1909; pupil of the Milan Conservatory, where he captured three gold medals. B. Cassalmorano, Cremona, Italy; add. Cincinnati.

HENDERSON (WILLIAM JAMES) wrote music criticism, "The New York Times," 1883–1902; from Sept. 1902, "The New York Sun," and the following books: "The Story of Music," 1889; "Preludes and Studies," 1891; "What is Good Music," 1898; "How Music Developed," 1898; "The Orchestra and Orchestral Music," 1899; "Richard Wagner, His Life and His Dramas," 1901; "Modern Musical Drift," 1904; "The Art of the Singer," 1906; nautical tales and poems; "Elements of Navigation," 1895; "Sea Yarns for Boys," 1895; "Afloat with the Flag," 1896; "The Last Cruise of the Mohawk," 1897; "Pipes and Timbrels" (poems), 1905; was associate editor "The Standard Dictionary"; lecturer on the history and æsthetics of vocal music, Institute of Musical Art, etc.; grad. Princeton, 1876 (A.M.). B. Dec. 4, 1855, Newark, N. J.; add. New York.

HIGGINSON (HENRY LEE) established and supported the BOSTON SYMPHONY ORCHESTRA, meeting its annual deficits with his personal check, thereby deserving record in this book as the most liberal of American patrons of music. In 1851 he entered Harvard, but engaged in business in Boston without completing the course; then studied music in Vienna, returned on the outbreak of the Civil War, and was severely wounded at Aldie, Va., June, 1863; became major and brevet

lieutenant colonel, 1st Mass. Cavalry; was next a member of the Boston banking house of Lee, Higginson & Co. B. Nov. 18, 1834, New York; add. Boston.

KOVEN, de (REGINALD) composed the comic operas "The Begum," "Don Quixote," "ROBIN HOOD," "The Algerian," "The Fencing Master," "Rob Roy," "The Knickerbockers," "The Tzigane," "The Mandarin," "The Highwayman," "The Three Dragoons," "Papa's Wife," "Foxy Quiller," "Little Duchess," "Maid Marian," "Red Feather," "Happyland," "Student King," "The Snowman," "The Golden Butterfly," "The Beauty Spot"; the grand opera "Trilby"; 300 songs; and works for piano and for orchestra; wrote music criticism for many publications, including "Harper's Weekly" and "The New York World," from 1891–1909; founded and conducted the Washington Symphony Orchestra, 1902–5; president Manuscript Society, 1897–98; grad. Oxford, 1881 (Dr. Mus. Racine College), music student in Stuttgart, Florence, Paris, Vienna. B. April 3, 1861, Middletown, Conn.; add. New York.

MOSENTHAL (JOSEPH) was associate of Theodore Thomas, William Mason, George Matzka, and Carl Bergmann in early American chamber music concerts, 1855–68; organist and choirmaster Calvary Church, New York, 1860–87; conductor Mendelssohn Glee Club, 1867–96; composed "Thanatopsis," "Music of the Sea," and other choruses for male voices, also for quartet and chorus choirs. B. Nov. 30, 1834, Hesse Cassel; d. Jan. 6, 1896, New York.

NEVIN (ARTHUR FINLEY) composed the opera "POIA"; songs, piano and orchestral works; pupil New England Conservatory of Music, and of Klindworth and Boise in Berlin; general education at Sewickley Academy and Park University. B. Edgeworth, Pa., April 27, 1871; brother of ETHELBERT; add. Edgeworth, Pa.

NEW YORK. *Add:* that the PHILHARMONIC ORCHESTRA was reorganized in 1909, and that an endowment fund, raised by a committee of ladies headed by Mrs. George K. Sheldon, made possible an increased number of concerts during the season of 1909–10, as well as a larger orchestra. GUSTAV MAHLER was engaged as conductor in place of Wasilly Safonoff. *Add:* that friends of the INSTITUTE OF MUSICAL ART purchased a building site at Clermont Avenue and West 122d Street in 1909, where a handsome building for the exclusive use of the Institute was being erected. *Add:* that the NEW THEATRE was scheduled to open at the beginning of the season of 1909–10, and that forty subscription performances of opéra comique were to be given there by a special company organized by the Metropolitan Opera House management, and that the same company was scheduled to give 5 performances at the Boston Opera House, 10 at the Philadelphia Academy of Music, 10 at the Lyric Theatre, Baltimore, 10 at the Brooklyn Academy of Music. *Add:* that the regular season at the METROPOLITAN OPERA HOUSE was to begin earlier and end later. *Add:* that HAMMERSTEIN had announced a fall season of grand opera at popular prices, commissioned "Natoma," opera by Victor Herbert for 1909–10, had bought the site for an opera house in Brooklyn, and planned a lengthy season in Chicago.

PEROSI (DOM LORENZO) composed the "sacred trilogy of oratorios" "The Passion of Christ," "The Transfiguration of Jesus," "The Resurrection of Lazarus" for soloists, chorus, and orchestra; the oratorio "The Resurrection of Christ," the oratorio "Mosé," numerous masses, vespers, etc.; a quartet published 1890, and sung at the Chicago Congress of Religions; composed hymns, madrigals, and concerted pieces at 14; pupil at first of his father, the organist and choirmaster of Tortona, Piedmont, then (for a short time) of the Milan Conservatory, of the School of Sacred Music at Ratisbon, and of the Academy of Sta. Caecilia, Rome; he became organist of the Benedictine Abbey of Monte Cassino, and later of St.

Mark's, Venice, where he was raised to the priesthood under the patriarchate of Cardinal Sarto, and when his spiritual superior became pope as PIUS X, was made chapelmaster of the Sistine Chapel, in succession to Mustapha. B. Dec. 20, 1872, Tortona; entered the church, 1894; add. Rome.

PIPE OF DESIRE. Frederick S. Converse's one-act romantic grand opera, to book by George Edward Barton, was first performed in Jordan Hall, Boston, Jan. 31, 1906, accepted by Gatti-Casazza for the Metropolitan Opera House, promised for the season of 1908–9, and again for the season of 1909–10. The characters are: Iolan, a peasant, ten.; Naoia, his betrothed, mez. sop.; the Old One, keeper of the Pipe, bar.; first Sylph, sop.; first Undine, con.; first Salamander, ten.; first Gnome, bar.; chorus of sylphs, sop.; undines; con.; salamanders, ten.; and gnomes, bassi. The action takes place in a mountain glade. The foreground is open and brilliant. It is Spring, and the flowers are budding. In the background a forest, dark, mysterious, and closed by a mass of rocks, with an opening in the centre. This leads to the valley below, a glimpse of which can be seen to the right. To the left, a large flat rock. A mossy bank to the left centre serves as a couch and seat. The elfin chorus sings a joyous hymn: "Every year, our work completed, nearer brings the Peace of God." Iolan is approaching. The Gnome would roll down rocks upon him, but the Undine declares Iolan has ever been kind to the elves, and the Sylph suggests that a gift were better. Then the Gnome offers a jewel, and the elves resolve to show their friendship by dancing around the kindly mortal. "It is madness," the Old One tells them, "it is forbidden by ancient laws to show themselves to man," but the elves declare nought is forbidden on this first day of Spring, and that they but call Iolan to requite his kindness. As Iolan enters the elves hide behind trees, and hearing them call his name, he fancies he must be dreaming. He responds cordially to the professions of good will made by the elves, who dance about him; then showing a purse, he tells them he has earned this money to buy his farm, that he will wed Naioa to-morrow, and invites them all to the feast. Iolan cannot understand why the Old One should be gloomy on the gladdest day of Spring. The elves tell him this is the mightiest of them all. Iolan thinks they are mocking him, for he sees neither crown nor sceptre nor purse of gold. "Ten thousand years of life my crown," replies the Old One, "the earth my purse of gold, this Pipe which hangs about my neck the sceptre of the world." The elves demand their yearly privilege — the Old One must pipe for them while they dance. Vainly does the Old One protest. They are mad! He will not play while Iolan is present. The elves insist. They are within their rights. The Old One plays, and the elves dance merrily to the music. But Iolan is not impressed. Another Pipe would have served as well, he thinks. No power in Earth or Heaven could make him dance, or wish to dance, save with his bride. The elves determine he shall feel the power of the Pipe, and they compel the Old One to play again. Despite himself, Iolan begins to dance. The elves laugh at him. In revenge he snatches the Pipe from the Old One. The elves cry out in terror and are silent. They promise him power, gold, or wine, but warn him not to blow the Pipe, for it is a sacred thing, "It is the Pipe," the Old One tells him, "God gave to Lilith, and she played to man in Eden, but its charm was rent by woman. Now we play its potent music that those in solitude may hear, and continue restless, wandering, searching ever." But Iolan is not impressed, and when the Old One pronounces a curse upon the mortal who dares play the Pipe, his answer is to blow a harsh discordant note. The elves rush to the forest, crying out in terror. The scene grows dark, but lightens as he sounds the Pipe again. A prophetic vision rises before Iolan, who drops the Pipe. He sees the picture of his utmost wish, — a farm lying in a peaceful valley, the

to his tribe, under the guidance of Episua, bearing with him as a gift from Natosi a wonderful robe which can be worn only by a pure woman. Wolf Trail (the Milky Way) also gives the young warrior a magic flute, and teaches him a song which shall command woman's love. Act III: Poia returns to the Blackfeet camp. Misfortunes have fallen upon the Indians in Poia's absence, and the people blame Natoya, whose infatuation for Sumatsi drove Poia away. During an impassioned love scene between Sumatsi and Natoya, Poia's magic song is heard in the distance. Natoya instantly loves the singer, and hates Sumatsi. Poia is welcomed as the Sun God's messenger and the prophet of his people. Natoya, though she loves him, fears the garment he has brought her, for she is no longer pure. In jealous rage Sumatsi tries to kill Poia, but Natoya throws herself between the young men, and receives a mortal wound from the hand of her former lover. Sumatsi is slain by a ray from the Sun God. Then Poia, raising the dying girl in his arms, while the people kneel in awe and reverence, invests her form with the holy robe, declaring that her sacrifice has restored her purity, and is wafted with his bride to the realms of the Sun God.

REGER (MAX) composed a symphony, Op. 90, orchestral variations, more than 200 songs, piano sonatas, and sonatas for violin and piano, 'cello, and piano, string quartets, many works for piano and sonatas, fugues, and preludes for organ; wrote on theory; taught harmony, counterpoint, and organ at the Münich Conservatory, and from 1908, composition and instrumentation at the Leipsic Conservatory. Son of a schoolmaster, who, with the organist Lindner, gave him his earliest instruction in music, Reger studied with Riemann at Sondershausen and Wiesbaden, and in the latter city taught in the conservatory, 1895–96. Returning home, he was attacked with a long and severe illness, but in 1901, having entirely recovered his health, he settled in Münich, where, in addition to his teaching, he found time to conduct the Porges' singing society, and give proof of prolific inventiveness. Reger is said by German critics to be a profound theorist, original, but complex in style, and in his striving after freedom from the conventions of his art to rather outdo Strauss. However that may be, he had a larger number of published works to his credit in 1909 than almost any of the younger generation of German composers, those published and bearing opus numbers having exceeded 104 in 1909, while a mass of compositions lacked this form of classification. Reger has thus far avoided works for the voice in the larger forms, but in the production of variations and fugues he has already been more fertile than Brahms. He has been honoured with the title "Royal Professor," and made musical director of Leipsic University. B. Mar. 19, 1873, Brand, near Kemnath, Bavaria; add. Leipsic.

SBRIGLIA (GIOVANNI) sang ten. in opera, then settled in Paris as a teacher, where his pupils included Nordica and the De Reszkes. B. 1840, Naples; add. Paris.

SUBSIDIZED THEATRES. *Add:* The experiment of conducting the Gaitè Theatre, Paris, as a popular priced opera house proved a complete success, from the financial as well as the artistic point of view.

TESS. Baron Frederick d'Erlanger's opera to book by Luigi Illica, Eng. version by Claude Avering, based on Thomas Hardy's "Tess of the d'Urbervilles," was first performed April 10, 1906, at the San Carlos, Naples, under the direction of Signor Panizza. In 1909 it had three successful representations at Covent Garden, London, where it was the principal novelty of the season. The title rôle was sung by Emmy Destinn. The story of the opera ends in the bridal chamber of Tess, where the confession to Angell Clare is made, and, after his refusal to forgive in the song "My Soul Rebels, It Cannot Pardon," the action is brought to a close by the suicide of Tess.

TOSCA. Giacomo Puccini's three-act opera to book by Giacosa and Illica, based on Sardou's play, was first performed at the Costanzi Theatre, Rome, Jan., 1900, and has since become an established favorite in all parts of the world. At the first New York performance, Metropolitan Opera House, Feb. 4, 1901, the cast was: Floria Tosca, Ternina, sop.; Mario Cavarodossi, Cremonini, ten.; Cesar Angelotti, Dufriche, bar.; Il Sagrestano, Gilibert, bar.; Spoletta, Bars, bar.; Scianone, Viviani, ten.; Scarpia, Scotti, bar. Gavarodossi is copying a painting in the Church of St. Andrea, Rome, when Angelotti, a political prisoner who has escaped, rushes in to implore his aid. Cavarodossi gives him a woman's dress in which to disguise himself, and hurries him into concealment as Floria Tosca enters. She is jealous, and a fan dropped by Angelotti confirms her suspicion that her lover has been entertaining a woman visitor. The church fills with dignitaries who are to assist at a mass in celebration of a victory over Napoleon, and among the newcomers are Scarpia, Minister of Police, and his spies, bent on tracking Angelotti to his hiding place. Scarpia, inflamed by Tosca's beauty, works on her suspicions with the view of ensnaring Angelotti and ruining Cavarodossi at the same time. A buffo element is introduced in this act by the pranks of the choir and altar boys, who tease the Sacristan. Act II: Cavarodossi having been placed under arrest in Tosca's home, Scarpia, who is at supper, orders him put to torture, but without forcing him to reveal the whereabouts of Angelotti. Finally Scarpia does learn the place of Angelotti's concealment from Tosca, but the unfortunate man saves himself from capture by committing suicide. Scarpia now presses his love on Tosca, and when she spurns him, causes Cavarodossi to be tortured in an adjoining room. Unable to endure the agonized shrieks of her lover, Tosca obtains a suspension of the torture by professing a willingness to yield, but when Cavarodossi is brought in, he declares that he will die under torment rather than agree to such infamy. Again he is removed, and the torture applied. Driven to the point of madness by her lover's plight, Tosca agrees to the compact. She will give herself to Scarpia if he will connive at her lover's escape, and give them a safe conduct out of Rome the following morning. Scarpia tells her that the execution of Cavarodossi must seem to take place, but that the soldiers in the firing squad shall have blank cartridges only. Tosca has secreted a knife, picked up from the supper table, and when Scarpia has given the orders which she believes will free her lover and herself next day, and has signed the passports, she stabs him to death. Overcome by religious emotion, she places candles about the dead man, and lays a crucifix on his breast. Act III: Cavarodossi appears on a platform of the Castle of St. Angelo, where he is to die at dawn. Tosca comes to tell him that they are yet to be happy, that she has slain Scarpia, and that, after a mock execution in which he must pretend to die, they will leave Rome forever. A touching love scene is interrupted by the arrival of a firing squad. Cavarodossi submits to being blindfolded, and takes his place against the wall. A moment later the soldiers fire a volley, Cavarodossi springs into the air, falls to the floor of the platform, the officer in command draws a cloth over his form, and departs with his men. Tosca finds that the execution has been real, and her lover is dead. Meantime the death of Scarpia has been discovered. Knowing their master to have been killed by Tosca, Scarpia's guards come to the platform in search of her, but she eludes them by plunging to her death in the Tiber. The orchestration of this opera is Wagnerian in its use of the leit motif, and of great dramatic intensity. In place of an overture three chords in the bass sound the Scarpia motif. Chimes, cannon, and an organ are used to supplement the usual array of instruments. The principal musical numbers are: Act I: "Recondita armonia," Cavarodossi; "Non la sospire," Tosca and Cavaro-

dossi; "Va Tosca, nel tuo cuor s'annida Scarpia." Act II: "vissi d'arte e d'amor, no feci," Tosca. Act III: "E lecevan le stelle," Cavadossi; "O dolci mani," Tosca and Cavarodossi.

TRETBAR (CHARLES F.) served for 25 years as treasurer of the Steinway Co., in New York, in which capacity he was impresario for many of the most important artists, including Rubenstein, Joseffy, Wieniawski, Patti, Ysaye, Carreño, etc.; was in early life the friend of Mendelssohn, Liszt, and Wagner, having encountered them in various European music centres while completing a very thorough technical education. In 1865 he settled in New York, soon entered the Steinway house, and was a potent factor during a long career; retired in 1904 to Baden Baden, where he had a villa. B. 1829, Brunswick, Germany; d. June, 1909, Baden Baden.

VERRECORENSIS or **WERRECORENSIS (MATTHIAS HERMANN)** composed a "Musical Battle Sketch," interesting as an early specimen of programme music; noted for his motets and for contrapuntal skill; name derived from Latin for Workoing, his birthplace in Holland, 16th century.

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